MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $4.50 Annually

NEW YORK, SATURDAY, APRIL 4, 1936

Price 20 Cents

Photo by David Berns, N. Y.

LAWRENCE TIBBETT

Of OPERA, CONCERT and RADIO

THE LATE ALEXANDER GLAZOUNOFF
(center), with Mme. Glazounoff, and his son-in-law and daughter, Mr. and Mrs. Sergei Tarnowsky, at Cannes. The photograph was made by a pupil of Mr. Tarnowsky. The latter is now teaching piano at the De Paul University School of Music in Chicago.

WOTAN ZOELLNER,
violinist, will present concerts in New England during the spring. Mr. Zoellner, an artist pupil, of the late Leopold Auer, recently returned from Europe. He will be heard in Aeolian Hall, New York, on April 4. (Oggiano-Ida Studio.)

JOAN PEEBLES,
contralto, is to be the soloist in Henry Purcell's Dioclesian, which will be presented for the first time in America at the Spring Festival of New York University, New York City. Miss Peebles will also be heard April 30 in Newark, as soloist for the Bach Society of New Jersey, in the Bach B Minor Mass.

LEA LUBOSHUTZ,
now on a European tour, after giving concerts in England, Finland, Esthonia, Lithuania, and Poland, is to fulfill engagements in Holland, Hungary, Czechoslovakia and Sweden.

RONALD MURAT,
(back row, centre), violinist and composer, member of the faculty of the Juilliard School of Music, New York, with his summer class at Haddam, Conn., the fourth consecutive season he has taught his pupils there. Three concerts were given last summer, one in the local church, which had an attendance of 500. The 1936 class begins in June.

THEODORE CELLA
will conduct his work, Lido, with the New York Philharmonic Orchestra at the final children's concert at Carnegie Hall, New York, on April 4.

YEHUDI and HEPHZIBAH MENUHIN,
photographed at their home, following their Carnegie Hall farewell concert, after which they retire from public appearance for two years. (Photo by Cosmo-Sileo Co.)

SARAH LA BARBERA,
nine-year-old pianist, pupil at the Tollefsen Studios, Brooklyn, who gave a solo-recital there March 26, and repeated the program March 28, assisted by Alma Tollefsen, soprano. She performed works by Bach, Haydn, Beethoven, Schumann, Schütt, Paderewski and Durand.

MARION TALLEY
at the Bel-Air Bay Club, Santa Monica, Cal. She is making a film play for Republic Pictures. For the screen she has acquired auburn hair and this trim, 106-pound figure, the result of two years of exercise and only one meal a day. (Photo by Tom Kelley.)

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Regina A. De Sales, Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone Danton 67.93

ARTHUR ALEXANDER
VOICE
By Appointment Only
400 East 57th St., New York
Telephone PLaza 3-8452

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ALBERT VON DOENHOFF
PIANIST—COMPOSER—TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

WESTON GALES
COACH-ACCOMPANIST
Bayreuth-Breslau
Opera — Oratorio — Songs
German — Italian — French — English
25 Park Ave., New York CAledonia 5-1083

ROSE A. ZANG
PIANO—MEMORY TRAINING
THE SPEAKING VOICE
200 W. 57th St., N. Y. Tel. CIrcle 6-2694

BHUPESH GUHA
HINDU DANCER—TEACHER
Available for solo and group performances
200 West 57th St., New York CIrcle 7-7597

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

BROOKLYN SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
854 Ocean Ave., Brooklyn, N. Y.
Tel. INgersoll 2-6132

BURNHAM-WRAGG PIANO SCHOOL
Thuel Burnham Russel Wragg
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
803-4 Carnegie Hall (Entrance 56th St.), N. Y.
Appointment by Telephone—CIrcle 7-1472

STUART ROSS
Coach-Accompanist
Accompanist to Rosa Ponselle for Ten Years
260 West End Avenue, New York
Telephone: SUsquehanna 7-5720

EMMA A. DAMBMANN
Voice Specialist in Tone Production, Bel Canto Method.
London Terrace, 430 W. 24th St., N. Y. City
Tel. CHelsea 3-1442

PHILIP MITTELL
Teacher of Many Well Known Violinists
Editor, Mittell's Violin Classics
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

VERA B. McINTYRE
TEACHER OF VOICE
Hotel Ansonia, Broadway and 73rd St., New York
Telephone SUsquehanna 7-3300

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
205 West 57th St., New York
CIrcle 7-1723

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 8939

GUSTAVE L. BECKER
PIANIST, COMPOSER and TEACHER
Correlates the Essentials of Musicianship with Technic
Steinway Hall, 113 West 57th St., New York
Tel. COlumbus 5-9505

NORMAN JOLLIFFE
BASS-BARITONE
Teacher of Singing
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street
New York City
Telephone: RHinelander 4-8623

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

DEZSO D'ANTALFFY
Composer and Organist
Radio City Music Hall
New York City

PAUL REIMERS
TEACHER OF SINGING
of Juilliard School Faculty
57 West 46th St., New York City
Telephone BRyant 9-1927

FRANCIS MOORE
PIANIST—TEACHER
169 East 78th Street, New York City
Telephone REgent 4-8226

EUGENIE B. ABBOTT
TEACHER OF SINGING
51 West 70th Street, New York
Tel. SUsquehanna 7-1641

HELENE PORTIER
FRENCH DICTION
New process for speaking and singing voice by law of reflexes applicable to any language.
229 East 61st St., N. Y. C. REgent 4-0531

RETTA McKENNA-WEBNER
VOICE PRODUCTION
Radio—Concert Coach
Studio: 15 West 55th St., New York
Telephone COlumbus 5-6848

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

ADOLF SCHMID
CONDUCTOR—ARRANGER
Hotel Park West, 35 West 64th Street
New York City

JOHN BRYANT ITELL
ARRANGEMENTS
ORCHESTRATIONS
1416 Steinway Hall, New York City
Telephone SHore Road 5-3588

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
Piano, Organ and Harmony Instruction
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

LOUISE GERARD THIERS
TEACHER OF SINGING
A Feature, Concerted Grand Opera Numbers
805 Carnegie Hall, New York
Telephone CIrcle 7-3515

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

CARL M. ROEDER
TEACHER OF PIANO
Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music.
Director of Music in the Barrington School for Girls, also holding Summer Course there
Studios: 607-608 Carnegie Hall New York.

MME. FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—217 East 64th St., New York
Telephone REgent 4-3025

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

CLAUDE GONVIERRE
PIANIST-COACH
Dir. Piano Dept., Ash Institute of Music, Bk
Studio: 170 E. 78th St., N. Y. REgent 4-1121
Personal Rep.: Sally Spence, Hotel Fairfax, N. Y.

VITALY SAKOUTA
TEACHER OF LANGUAGES
French and Russian
Coach of Opera Diction
54 W. 68th St., N. Y. C. SUs. 7-8908

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
Coaching in Recital—Oratorio—Opera
Radio—Repertoires
161 West 54th St., New York CIrcle 7-5521

EDWIN ORLANDO SWAIN
Baritone and Teacher of Singing
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents *

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Calgary: Frederick Fraser, 419-13th St., N. W.
Halifax: A. Earle Giffin, 32 Mott St.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Hubert De Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Za Hanspaulkou 6, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Nikolai Lopatnikoff, Reimani 17.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13
Leipsic: Clarence Ehrhardt, Jr., Wilhelmstrasse 40, II.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohon Pighis.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovszky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Neville Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carleton Millan, Tabasco 242

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Ul Tad. Holowki II.
Warsaw: Karol Stromenger, Wilcza 5, m. 9.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.I.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Herman Glimstedt, Linnégaten 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Spligenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Highland Ave.

ARIZONA
Phoenix: Montague A. Machell, 707 West Latham St.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: George Sklar, P. O. Box 201.

GEORGIA
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

INDIANA
Indianapolis: Herschell C. Gregory, 610 N. Lebanon St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Alexander Williams, The Boston Herald.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2656 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Miss Elma Lawson Johnston, 8 Atterbury Ave.

NEW YORK
Binghamton: Irene Smith, 362 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Gardner Read, Eastman School of Music.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 2719 Clifton Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.
Reading: Mrs. Raymond W. Albright, 1524 Palm St.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 3616 Noble Avenue.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Milwaukee: Justin McCarthy, 1227 No. Cass St.

*See first editorial page for list of other representatives.

WHOLE NO. 2893
VOL. CXII—No. 14

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-SEVENTH YEAR

GEORGE **COMPTON**
TEACHER OF SINGING
COACHING FOR RADIO
160 W. 73rd Street New York City
SUsquehanna 7-4136

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

NADINE WATERS
COLORED LYRIC SOPRANO
1412 Steinway Hall, New York City

ANGEL AGNES **DONCHIAN**
VOICE CULTURE
Hudson View Gardens, 183rd St. & Pinehurst Ave., Tel. WAds. 3-7800. Studio: 1013 Carnegie Hall, N. Y.

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 3A, 246 W. 72nd St., N. Y. C. Tel. Sus 7-6884

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg. Chicago, Ill.

FLORENCE **OTIS** SOPRANO
Vocal Problems Analyzed and Corrected
By appointment only
155 East 47th St., N. Y. C. PLaza 3-1236

TITO **XIRELLI**
OPERA AND CONCERT BARITONE
1416 Steinway Hall New York City

FRED **BULDRINI** VIOLIN
Member of the AMATI TRIO
CONCERTS—RECITALS
3346-86th St., Jackson Heights, N. Y.
Phone HAvemeyer 9-2373

A. VERNE **WESTLAKE**
"FORTNIGHTLY" MUSICALES—IMPROVISATION
Advanced Thought in Piano Technique in Its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-0552.

BERNHARD STEINBERG
TEACHER OF SINGING
Voice Development. Song Coaching, Radio, Stage. Booking Agency Connection. Auditions Free. Phone Afternoons. Circle 7-5420. 205 W. 57 St., N.Y.

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9241
Add. 144 E. 180th St., N. Y. Tel.: MOtt Haven 9-0383

THE **WHITNEY** ENSEMBLE
Mgt. NBC Artists Service

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

HAZEL **GRIGGS**
PIANISTE-TEACHER
168 E. 63rd St., N. Y. REgent 4-7859

BLANCHE SLOCUM
CONTRALTO
Chicago Conservatory, Kimball Hall, Chicago, Ill.

NADIA REISENBERG
PIANIST
21 East 87th St., New York ATwater 9-7193

SCHUBERT TRIO
Concerts—Recitals—Instruction
Violin, Bertha Shultz; Cello, Constance Veitch; Piano, Olga Sapio.
107 Riverside Drive, N. Y. C. ENdicott 2-8066

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

GIACOMO **BOURG**
BARITONE and TEACHER
Leading Baritone Imperial Opera, Vienna
Teacher of Amy Ellerman
160 West 73rd St., N. Y. C. Tel. TRaf. 7-6700

MAESTRO
DINO BIGALLI
CONDUCTOR — VOCAL COACH
912 Auditorium Building, Chicago, Ill.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

JEAN BUCHTA, Mus. B.
Music Director, Harmony Guild of New York
Teacher of PIANO AND PRACTICAL HARMONY
Special Courses for Laymen
200 W. 55th St., N. Y. Circle 7-7615 or Circle 7-2000

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0951

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 52nd Street, New York City
Telephone: Wickersham 2-5537

MINNETTA RIGGS GREENWELL
Accompanist-Coach—Assisting Artist for late Evan Williams and other famous artists.
1400 Lake Shore Drive, Chicago. Tel. Whitehall 4180

FRANCO AUTORI
CONDUCTOR
New York Civic Orchestra—Brooklyn Symphony
250 West 75th St., N. Y. ENdicott 2-1884

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

JOAN PEEBLES
CONTRALTO
Opera — Oratorio — Concert
1416 Steinway Hall New York City

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

Ann Freschmann
DANCER
G. H. Dalrymple, Personal Representative
106 West 57th Street New York City

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
904 Park Ave., N. Y. BUtterfield 8-8411

ALBERTO V.
SCIARRETTI
Pianist—CONDUCTOR—Voice
148 West 57th St., New York. Circle 7-5892

LUISA **MONTEZ**
AND COMPANY
Spanish-American Folk Song Fiesta in Costume.
Bane Booking Bureau
45 Prospect Pl., Tudor City, N. Y. C.

Mme. Melanie GUTTMAN-RICE
VOCAL INSTRUCTOR—Special courses for practical use in the theory and psychology given to teachers of singing.
Endorsed by Artur Bodanzky
370 Central Park West, N. Y. C. Riverside 9-3259

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL

ALFRED **BOYCE**
TEACHER OF SINGING
128 W. 89th St., N. Y. C. CIrcle 7-7290

MADELENA **PALTENGI**
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
160 W. 73rd St., N. Y. Tel. TRaf. 7-6700

LUDWIG JUHT
CONTRABASS SOLOIST and TEACHER
Member Boston Symphony Orchestra
Concert Mgt. Bertha Wells, 527 Newbury St., Boston

ETHEL and OTTO
LUENING
1416 Steinway Hall, New York

ETTA **HAMILTON MORRIS**
President New York Federation of Music Clubs
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

MAURICE MATTESON
Director CAROLINA FOLK SINGERS
University of South Carolina, Columbia, S. C.

TOLLEFSEN TRIO
Piano—Violin—Cello
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. STerling 3-3730

Liszt Academy of Musical Art
Boarding & Day School—Constance H. Beauer, Dir.
Ida Haggerty-Snell — Scientific Voice Placement.
WAWA, Pa. Branch: 25 E. 39th St., N. Y. C.

MARCELLA GEON
PIANIST — TEACHER OF PIANO AND VOICE — OPERALOGUES
Studio: 160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

EDYTHE MAY **CLOVER**
CONCERT PIANIST and TEACHER
Scharwenka Exponent
123 West 75th St., N. Y. C. BU. 7-0558

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
CIrcle 7-5329

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

CONSTANCE **BEATUS**
SOPRANO
1412 Steinway Hall, New York City

VERA WEIKEL
SOPRANO
Representative: Joseph Rehber
10 West 55th St., N. Y. C. COlumbus 5-5146

ELINOR REMICK **WARREN**
COMPOSER—PIANIST
410 S. Arden Blvd. Los Angeles, Calif.

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

BERTHA OTT CONCERT MANAGEMENT
SUITE 1605—59 E. VAN BUREN ST., CHICAGO
Concerts and Recitals—Write for Information

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

DALCROZE SCHOOL OF MUSIC
PAUL BOEPPLE, Director
ALL BRANCHES OF MUSIC
9 East 59th Street New York

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music.
Catalog sent on request.
120 Claremont Avenue New York City

ZOELLNER SCHOOL OF MUSIC
Founded by ZOELLNER STRING QUARTET
Amandus Zoellner, Dir.
2104 S. Western Ave., Los Angeles, Calif.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

INSTITUTE of MUSIC & FINE ARTS
Courses in Piano, Voice, Violin, etc.
MASTER CLASSES SUMMER 1936
919 Atlantic Ave.
Long Beach, Calif.

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 33, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

JOHN PANE-GASSER
LEADING DRAMATIC TENOR CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

The Cleveland Institute of Music
Bachelor of Music, Master of Music Degrees, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

Vol. CXIII, No. 14
Whole No. 2893

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
April 4, 1936

Copyright, 1936, by The Musical Courier Co., Inc.

American Artists Prominent In London's Spring Season

U. S. A. Representatives Well Received—Dobrowen Scores with Baton —Rachmaninoff Applauded—Elena Gerhardt In Recital

By CÉSAR SAERCHINGER

LONDON.—The American element has been unusually numerous in London's concert activity of the past two weeks. First place in public attention went to Guila Bustabo, seventeen-year-old Italo-American violinist, the soloist at last Sunday's Philharmonic concert under Sir Thomas Beecham. Guila was already known here from recital appearances last year, and had made considerable impression in these. This was her first London essay with orchestra, and her choice of the Brahms concerto gave a measure of her mettle. She played it brilliantly —for one of her age—and her big, vibrant tone was the subject of wide comment. Technically she was more than equal to the task.

Another American violinist, playing for the first time in London, was Leona Flood. She did two concertos with piano accompaniment (not exactly the best way to propitiate the scribes). Moreover, she fared better in Paganini's D major than in Bach's E major, thus stressing the purely technical side of her art. Nevertheless she left no doubt that she is a born fiddler, and when the claims of the music appeal to her above those of the instrument, even London's experts will no doubt be duly impressed.

CALLIMAHOS SCORES

A really exceptional occasion was provided by the young Graeco-American flutist, Demetrios Callimahos. An earnest musician, he successfully performed a sonata by Bach (G minor) another attributed to Beethoven (B flat) and a sonatina by Philip Jarnach, Hispano-German modernist; as well as a number of well-chosen shorter pieces. Callimahos is remarkable not merely for his phenomenal technic, but also for the richness and variety of his tone, and above all, the style and the expressive power with which he invests his performance. Jarnach's work is a refreshing piece in the neo-classical manner dating from the earlier pre-war years and reminiscent of the influence of Busoni.

A completely unhyphenated American, Chief Os-ko-mon of the Yakima tribe, gave a recital of American Indian songs and dances which impressed the audience as authentic and interesting to a high degree. In any case Os-ko-mon has a convincing and engaging manner. He appeared, of course, in full regalia which would have been incongruous in the environment of a concert hall, except for the Chief's personality.

AUTHENTIC INDIAN

The songs were wayward and rhapsodical in character, and innocent of European cadences, especially those in which the only accompaniment was a drum. Nor did the skeleton accompaniments devised for some of the others by Mme. Hercher-Clement (piano, flute and clarinet) destroy the aboriginal character of the music. The dances are full of character, thanks to ritual features that seemed traditionally correct.

Less convincing was the performance of Claude Lapham, American composer and pianist who specializes in the Japanese *milieu*. His opera, based on a Japanese text, and his Concerto Japonais for piano were interesting only as curiosities.

Fernando Gennani is not wholly American, but as head of the organ department of the Curtis Institute of Music he may be

(*Continued on page* 28)

Enormous Audiences in Berlin For Opera, Symphony, Soloists

Chamber Music Also Gives Characteristic Note to City's Tonal Doings

By HEINRICH FRANKE

BERLIN.—Remarkably large audiences, enormous in fact, have been on hand for all the important musical doings of recent days.

The Magic Violin, opera by Werner Egk (b. 1901) which was successfully premiered at Frankfurt a. M. in 1935, is now going the rounds of the German opera houses, everywhere winning general approval. The work (it was reviewed in this place at the time of its creation) has been on at the Staatsoper under the composer's direction. The fine stage settings, arranged by that eminent technician, Rochus Gliese, contributed greatly to the enjoyment of the evening. The cast, especially the women singers, was quite up to standard: Kathe Heidersbach (Ninabella), Tresi Rudolph alternating with Erna Berger (Crete), Jaro Prohaska (Kaspar) and Fritz Krenn (Guldensack).

ENCOMPASSING THE RING

The Deutsche Opernhaus continued its successes with Walküre. Rode was a Wotan and Elsa Larcen a Brünnhilde of high degree. Gotthelf Pistor (Siegmund), Elisabeth Friedrich (Sieglinde), Luise Willner (Fricka) offered other features that made the cast so consistently fine.

MENGELBERG DISAPPOINTS

The seventh Philharmonic concert was to have been conducted by Mengelberg, but he did not come (he was ill) and Carl Böhm, from Dresden had to jump to the rescue. Which he did by reading Hafner (Mozart) and fifth (Tschaikowsky) symphonies with joyful clearness and exactitude. Maria Müller, whom many call the best soprano in Germany, sang Klärchenlieder (Beethoven), Wiegenlied and Gesang der Apollopriesterinnen (Strauss) with utmost artistry. The crowded hall was enraptured.

The Landesorchester (an NSDAP orchestra constituted in the first year of the Third Reich by Prof. Havemann) had Poel Hazenberg, from Holland, as guest conductor. Chausson's Symphony enjoyed its Berlin premiere at this concert. Claudio Arrau, pianist, was warmly applauded in the Liszt-Busoni Rhapsodie Espagnole.

Eugen Jochum, chief conductor of the Hamburg Opera, had his third seance with the Philharmonic, doing Schubert's unfinished and Brahms' C minor. A young conductor who is steadily making his way, growing riper and riper.

Wilhelm Furtwängler returned to the Staatsoper as guest conductor (while Clemens Krauss goes to Munich to replace Knappertsbusch, who retires on pension) and produced Bach's St. Matthew Passion in three evenings which naturally were sold out weeks in advance. Karl Erb was a good Evangelist, Felix Loeffel sang a noble Christus; while baritone Fred Drissen, doing the bass arias (as far as they were not cut) caused me to fear again that one of these times Johann Sebastian will descend upon us with an army of archangels to punish those who publish him poorly.

EXCELLENT CHAMBER MUSIC

Our February concert life was characterized by much chamber music, the outstanding event along this line being the appearance of the Rome Quartet, in Cambini, Beethoven, and Brahms (piano quintet, with Adrian Aeschbacher).

(*Continued on page* 28)

Dublin Gets Strong Criticism For Poor Concert Attendance

City of Cork Scolded for Same Reason—Hamilton Harty and Beecham Conduct—John McCormack Triumphs Anew

By M. F. LINEHAN

DUBLIN.—We have of late been honored with an abundance of music, and we were delighted with our visitors. However, it is to be feared that from the point of view of patronage, our visitors have not been wholly pleased with us. This is to be regretted. Having regard to our *embarras de richesses*, it was really inevitable.

HARTY HEARTILY HAILED

Sir Hamilton Harty gave us a valedictory treat, coming over and conducting the local Philharmonic Society for broadcast purposes, prior to his departure for America. To him succeeded Sir Thomas Beecham, with his fine orchestral combination—the London Philharmonic—in two concerts, the first of these being a signal success. The second, the next day, was poorly patronized. Dublin's enthusiasm for high-class musical fare is in fact hardly up to the pitch of filling a huge theatre like the Royal on two successive days. But those that came were delighted by the superb artistry of the conductor and of his admirable *corps*. Especially scholarly and enchanting was Sir Thomas' treatment of the symphony in E flat (Mozart) and Slavonic Symphony in A flat (Dvorak). Berlioz' remarkable Rhapsodie Hongroise, accorded as a recall number, also proved a popular theme.

CRITICISES CORK

Another artist with a grievance against his audience—this time a Cork audience—was Albert Sandler. He told his Dublin sympathizers that he found the Cork people "dumb and unresponsive," but contrasted the Dubliners favorably with them. In this he is not correct. Cork, if it proved unresponsive to Sandler, has the reputation of being musically keen, with really more native genius than Dublin. Naturally it can not muster audiences in such numerical strength as the capital city.

FRENCH FINESSE

The concerts of the Royal Dublin Society were finished off by a Cortot recital. The occasion was more or less a Chopin anniversary, and the player gave us copiously of that master's art. Beethoven was also represented. Cortot, not in the best of form physically (owing to an inclement Channel crossing) at the afternoon concert begged to be excused from playing the Schumann Carnival, so as to leave him fit for the evening concert.

Other artists from whom we have drawn pleasure on this series are Paul Robeson (in his Negro Spirituals), Lisa Manghetti and Thelma Reiss.

MCCORMACK FOREVER

Lastly as a wind-up for the pre-Lent season, we had again our ever trusty and dependable John McCormack, giving his services to assist the Dublin Philharmonic Society in their latest venture. The concert was given in the Theatre Royal, and the conductor, Col. Brase, had to complain seriously about many auditors coming in during the playing of his opening number. Thus once again we have been taken to task, and the complaint was in this instance well founded. One of the features of the concert was the performance of In Ireland, a fantasy for flute, harp, and orchestra, by Sir Hamilton Harty, a most interesting piece, with Irish national characteristics bubbling up throughout. John McCormack was in splendid voice and won ovation upon ovation.

Bori Feted at Her Opera Farewell

Soprano's Last Appearance on Metropolitan Stage Is Occasion of Gala Program—Cheers and Many Presentations Are Feature of Evening in Which Eminent Singers Participate

Lucrezia Bori's "farewell" to the Metropolitan Opera singing ranks, marked in a gala program at the opera house last Sunday night, was an occasion long to be remembered. An audience which taxed the capacity of the Metropolitan heard a bill of scenes from various operas, sung by leading members of the company, including Miss Bori herself, who was feted in two of her favorite roles. Many thousands had been unable to secure admission, and others listened to the broadcast of part of the program. The proceeds of the evening amounting to about $20,000 were devoted, at Miss Bori's request, to the Metropolitan Opera Maintenance Fund, and all the artists who sang gave their services.

GALA OPERATIC PROGRAM

The program opened with the prelude to Act IV of La Traviata, followed by Act II of this work, with Miss Bori singing Violetta, Nino Martini as Alfredo and Lawrence Tibbett as Germont, Sr., and Pearl Besuner as Annina. The audience extended a long greeting of cheers and applause to Miss Bori at her entrance, and at the close of the work there was another extended ovation. Ettore Panizza conducted these offerings. The second scene from Act II of La Forza del Destino, the beautiful episode in the monastery followed, superbly sung by Elisabeth Rethberg as Leonora, Ezio Pinza as the Abbot, and the Metropolitan chorus, Gennaro Papi conducting. The climax of the first half of the program came with the final scene in Act I of Die Walküre, with Kirsten Flagstad as Sieglinde and Lauritz Melchior as Siegmund, singing their ecstatic love duet under the baton of Artur Bodansky.

The second half of the evening opened with the overture to Rossini's William Tell, conducted by Papi. The Miserere scene from Il Trovatore was then presented with opulent voice by Rosa Ponselle, Giovanni Martinelli and the chorus in compelling fashion, under Mr. Papi's direction. Last came the St. Sulpice scene from Massenet's Manon, with Miss Bori as the heroine, Richard Crooks as Des Grieux, Leon Rothier as the elder Des Grieux, and Louis Hasselmans conducting. The appealing lyricism of this episode, sung with much enkindling fire by the artists roused a long ovation at the close. There were numberless curtain calls, lasting almost ten minutes, during which corsage bouquets rained from the boxes at the soprano's feet.

PRESENTATIONS MADE

Then the curtains were again opened, revealing Miss Bori, Edward Johnson, general manager of the opera, and most of the singer's colleagues of the company gathered on the stage. Mrs. August Belmont, chairman of the Metropolitan Opera Guild, made the first presentation on behalf of that organization, a gold-cased travelling clock on which were inscribed lines from the letter paying tribute to Manon's charms, which she reads in the second act of the opera. The gold suggested, Mrs. Belmont said, "the standard value of your own integrity as an artist and a woman," and she voiced a hope that "its ticks will suggest the beating of the heart of the public which loves you so dearly."

Frederick Potts Moore, a member of the board of directors, then gave Miss Bori a

(*Continued on page* 12)

Schipa Triumphs in Rome

(*Special cable to the Musical Courier*)

ROME.—Tito Schipa won a triumph here on March 25 when he sang in Werther at the Royal Opera. The performance was given in the presence of the Princess Maria of Savoia. K. J.

Cincinnati Orchestra Brilliantly Stages Die Meistersinger in English

Performance of Wagner's Lyric Comedy Under Baton of Eugene Goossens Proves Outstanding Musical Experience—Cast Includes Arthur Fear as Effective Hans Sachs

CINCINNATI, O.—Eugene Goossens led the Cincinnati Symphony Orchestra to triumphal heights of success in a splendid presentation of the Meistersinger in English, adding immeasurably to the prestige of the city as a cultural centre.

Not only was this production in itself one of great scope artistically but it brought to a brilliant close a season of four Wagner operas, each a distinct success and the whole season an admirable achievement.

Recognizing that the vast cultural resources in Cincinnati needed only the right stimulus to develop and bring them to a fruition worthy of the city's traditions, Goossens selected Wagner operas for this initial venture because this composer uses the solo voice and the chorus with the orchestra as an ensemble.

Given the Cincinnati Symphony Orchestra and the May Festival Chorus, two of the world's finest musical groups, as a nucleus, Goossens found enough competent talent in the city to present excellent productions of Die Walküre, Tannhäuser, Tristan and Isolde, and Die Meistersinger, eight performances in all. Even for some solo parts he found adequate material here.

For Goossens, this type of musical endeavor was nothing new. He is a musician of rich background and experience. For Cincinnati this season of triple endeavors—orchestral concerts, the Russian Ballet, and the operas—under this distinguished conductor proved one of never-ending wonder. Each event was eagerly anticipated and thoroughly enjoyed by capacity audiences.

Artistically each performance was as near perfection as possible; educationally the season was of immeasurable value because an additional 35,000 people heard the orchestra in ballet and opera performances under favorable circumstances. Many of these 35,000 people heard it for the first time, and in the vernacular, "became orchestra-minded."

From another point of view this opera season was a good investment despite a small net loss. Reservations poured in from outside communities within a general radius of some 300 miles, and from isolated far-off points as Oconto, Wisconsin, and Knoxville, Tennessee. These people making a definite effort to attend the opera and, incidentally, bringing in to the city much extra business.

PERFORMANCE IMPRESSES

The productions had the added distinction of presenting internationally known artists in leading solo parts, and local talent was recognized as ranking among the professional. Two operas were sung in English; the Newman text was used for Tannhäuser, and the Jameson version for Die Meistersinger. A new group, the Cincinnati Symphony Orchestra Chorus has been formed and trained under Alfred Hartzell. A new and highly adequate Beckmesser was produced. Hubert Kockritz' performance of this role was highly commendable both artistically and histrionically and he now takes his place among the best artists singing this difficult role. Franz Trefzger's fine tenor combined with his flair for interpreting the various parts he sang in each opera also places him in recognized ranks. Frances Benner, cast as Magdelena, won favor and when she adds several years of study abroad as have Kockritz and Trefzger she will be heard from again.

Perhaps it was a very wise plan to give Wagner operas the first season, because of the fine orchestral background. However, this is not to be a precedent for later years. It will be a distinct pleasure to hear other fine examples of operatic literature sung to the excellent accompaniment of the Cincinnati Symphony Orchestra, a privilege not frequently enjoyed anywhere. While the stage production gains much from the experience of Robert Korst who sang on many European opera stages.

The role of Hans Sachs was beautifully sung by Arthur Fear, a young Englishman of fine voice, beautiful interpretation and great charm. Frederick Jagel was a delightful Walther, whose exquisite tenor scored especially in the Prize Song. Eugene Loewenthal brought to the role of Pogner the right dignity and a sonorous basso. Inez Gorman, of Boston, made her operatic debut as Eva. While her voice, a clear, high, youthful soprano, was not quite adequate for the vastness of Music Hall, she was a lovely figure on the stage. The other parts were well sung by Gerald Egelson, John Schmidt, Milton Sachs, Richard Fluke, Neil Franciss, Fenton Pugh, Walter Ryan, Carl Abaecherli, Joseph Schenke and Louis John Johnen, whose perfect diction was a great joy.

The quintet in Act III, Scene 1, was one of the highlights of the opera and the whole worked up an exciting climax in the last scene when over 200 singers were on the stage for the Festival scene.

It is highly gratifying to Cincinnatians that the city has such a large group of musicians with professional experience to mount and produce an opera of the great scope of Die Meistersinger, and in such a manner as to compare favorably with the traditional performances abroad. The cultural life of the city has definitely felt the stimulus of these extravagantly fine productions and is deeply grateful to Eugene Goossens for his splendid undertaking.

CLUB AND SCHOOL EVENTS

Selma Meis entertained the Clef Club for a program devoted to Mendelssohn and a group of songs for two voices. Taking part were Mrs. Frederick Rauh, Mrs. D. B. Horton, Mrs. Neil Wright, Mrs. Lee Gillespie, Mrs. Allen Wolfstein, Mrs. Lyman Wiltse, Mrs. Robert McKeever, Grace Woodruff, May Estel Forbes and Marie Dickore who gave a talk on Theodore Thomas and what he did for orchestral music in America.

The last program in the Conservatory of Music Musicales Series presented the chorus and orchestra under direction of Dean John A. Hoffmann in the Bach cantata O Light Everlasting. Milan Petrovic sang a group of baritone soli and the orchestra, directed by A. von Kreisler, played symphony (No. 1) in G minor (Kalinnikov), for the first time in Cincinnati.

Oscar F. Hild, chairman of the general committee of the Cincinnati Summer Opera Association, announces that plans for a ten weeks period of opera at the Zoological Gardens' out-of-doors opera house is under way.

DELTA OMICRON NOTE

Mrs. Neil Wright, national president of D. O., attended the pledge recital of Alpha Chapter when the following were presented and later initiated into the sorority: Lona Black, Marion Beers, Betty Brenamon and Mary Keeny. May Kautz is president of the chapter and Mrs. J. C. Boone is advisor.

Thomas James Kelley has been active with his special music lectures recently. He gave an enlightening discussion of the character of Beckmesser in Die Meistersinger, and spoke on Psychology and Music to the Cincinnati Guild of Piano Teachers. Mr. Kelley is also director of the Orpheus Club which yearly presents three choral concerts for male voices.

The Oratorio Guild of the Baker-Hunt Foundation, a group of twenty-four professional singers, presented Dvorak's lovely Stabat Mater directed by Sherwood Kains.

LISZNIEWSKA MEMORIAL CONCERT

A memorial concert commemorating the first anniversary of the passing of Marguerite Melville Liszniewska was held March 5 at the Conservatory of Music, on whose artist faculty this distinguished American artist served so many years. The artists who gave of their talents in tribute to this beloved friend and musician were Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony Orchestra, who played his own arrangements for viola of the Evening Star (Tannhäuser), the *adagio* from the concerto in D major (Haydn) and Two Bourées from the suite in C major (Bach). Alvine Schott's lovely voice was heard in a group of songs, and Severin Eisenberger paid homage in his own poetic interpretation of the pianists whom Mme. Liszniewska so loved to play herself. A tribute was that Dr. Karol Liszniewski played the accompaniments for Bakaleinikoff and Mrs. Schott. Dr. James G. Heller gave the opening address and the program carried the beautiful tribute to Mme. Liszniewska written by Dr. James Francis Cooke of Philadelphia.

M. D.

San Francisco Hears Novelties

Monteux Conducts Music by Hindemith, d'Indy and de Falla in Orchestral List—Brahms Double Concerto Played

SAN FRANCISCO, CAL.—Symphony-goers who attended the San Francisco Symphony Orchestra's sixth pair of concerts in the Opera House owe conductor Pierre Monteux a debt of gratitude for having made them acquainted with several fascinating novelties.

Mr. Monteux devoted the first half of the program to such representative romantic works as Johann Christian Bach's Sinfonie, the Brahms concerto for violin and cello in A minor, wherein concert-master Naoum Blinder and principal cellist and assistant conductor Willem Van Den Burg were heard and César Franck's symphonic poem, Le Chasseur Maudit.

In the second half, Mr. Monteux presented three compositions written in the modern idiom—Hindemith's overture to News of the Day; d'Indy's introduction to Fervaal, and the ballet suite from de Falla's The Three Cornered Hat. Interesting in this group was the News of the Day overture, written by a musician who has all the technical skill of orchestration and instrumental blending. The music proved pleasing, grateful to the ear and was excellently played.

The performance of Brahms' double concerto was also warmly received. Both Blinder and Van Den Burg are sterling musicians endowed with a brilliant technical equipment. Their interpretation had poetic fancy.

Throughout the concert, Monteux again proved himself neither academician nor sensationalist, but a beauty-seeking musician. He has an eye for detail. There were many felicitous touches about his readings, lovely flashes of unsuspected color and momentary glimpses of the beauties of the inner voices. His tempo had vigor and variety and he showed an exceptional feeling for subtle dynamic shading. What he has succeeded in accomplishing in the way of refreshing the San Francisco Symphony Orchestra in the period of two months is amazing. C.H.A.

Reiner to Conduct Opera at Covent Garden

Fritz Reiner is to conduct at Covent Garden in London from April 15 through June 13, according to a cable received the end of March from Sir Thomas Beecham, general musical director of the opera season. Mr. Reiner, who makes his bow to Covent Garden audiences during this engagement, is to conduct several works, including Der Rosenkavalier, Parsifal, and Tristan and Isolde. In the last named opera the protagonist singers are Kirsten Flagstad and Lauritz Melchior. Mr. Melchior will also take the title role in Parsifal with Frida Leider as Kundry. In Rosenkavalier Mr. Reiner's Octavian is a German singer, Tiana Lemnitz, with Elisabeth Rethberg as the Countess and Emanuel List as the Baron.

Mr. Reiner, although new to the British opera house, has often conducted opera on the Continent. For seven years he was musical director of the Dresden Opera. In this country, in addition to his conducting of major symphony orchestras, he has directed operas for the Philadelphia Orchestra Association, sharing last winter's opera season with Alexander Smallens. For Philadelphia audiences Mr. Reiner presented Der Rosenkavalier, Tristan and Isolde, The Marriage of Figaro, Falstaff and Die Meistersinger.

A native of Budapest, Mr. Reiner was graduated at sixteen from the High School and the National Academy of Music. He became assistant conductor of the Budapest Opera Comique, and in 1910, as a very young man, he was appointed conductor of the National Theatre in Laibach, Jugoslavia.

He was recalled to his native city, where he conducted opera and concerts at the Budapest Volksoper until 1914, when he went to Dresden. During his seven years there as chief of the Dresden Opera he also conducted guest engagements in Berlin, Hamburg and Vienna. In 1921 he made his local debut at the Costanzi Theatre and the Augusteum in Rome, and in the spring of the following year conducted in Barcelona. He was offered a contract as conductor of the Cincinnati Symphony Orchestra, which he accepted and came to this country nine years ago. He has been on the podium for the New York Philharmonic and Philadelphia orchestras during

(*Photo © J. Anthony Bill.*)
FRITZ REINER

their winter and summer seasons, has conducted at the Hollywood Bowl and in San Francisco, and in Buenos Aires he has directed the German repertoire at the Teatro Colon. This season he has led the Rochester Philharmonic, the Detroit and St. Louis Symphony orchestras.

Stadium Concert Season Depends on Raising of Fund

As briefly noted in last week's Musical Courier, the Stadium Concerts of the New York Philharmonic Orchestra will continue through their nineteenth year, provided a fund of $75,000 is forthcoming. The announcement was made by Mrs. Charles S. Guggenheimer, chairman of the organization. This amount is necessary to support the annual eight-week season of nightly music at popular prices which during 1935 attracted an attendance of over 300,000 persons. This summer's opening date is June 24.

Honorary chairmen of the Stadium Committee are Mayor Fiorello H. LaGuardia and Adolph Lewisohn; vice-chairmen, Mrs. Henry Martyn Alexander, Mrs. George Backer, Mrs. Christian R. Holmes, Mme. Hulda Lashanska and Countess Mercati. Four conductors have been engaged. The symphonic concerts will be directed by Jose Iturbi, Paul Kerby and Willem van Hoogstraten; Alexander Smallens is in charge of the opera and ballet. The programs this year are to be chiefly of symphonic content, with eminent soloists. Occasional opera and ballet are to vary the schedule.

Guggenheim Awards Made

The twelfth annual series of fellowship awards totalling $115,000 made by the trustees of the John Simon Guggenheim Memorial Foundation to sixty American scholars, composers of music, poets, writers of fiction, playwrights, and artists to enable them to carry on research and creative work in this country and abroad, has been announced. The stipends are normally $2,000 a year, but are adjusted according to the needs of each Fellow. Fellows may go to any part of the world where their work can best be done. Music appointments include that of Ralph Kirkpatrick, a musician of New York City, who is to go abroad to make a study of source material for the interpretation of seventeenth and eighteenth century chamber music. Mr. Kirkpatrick, a harpsichordist, has given concerts in this country and abroad, and has lectured and written on early keyboard music and its interpretation. Two other musicians were reappointed to fellowships: Dante Fiorillo of New York for creative work in musical composition; and Dr. George Herzog, assistant professor of anthropology in Yale University, who is writing a book on folk music.

Leonard Liebling Gives Lecture on Parsifal

Leonard Liebling was heard in a lecture on Parsifal, with musical illustrations, on March 30 at the Ritz Tower, New York. The event was arranged by Mrs. Harriet Ayer Seymour, Mme. Alma Clayburgh and Miss Elizabeth C. Washburn. Mrs. Seymour is chairman of the committee which is sponsoring a performance of Parsifal at the Metropolitan Opera House on April 8 for the benefit of the New York City Visiting Committee.

Parisian Listeners Celebrate Rachmaninoff's Regal Pianism

Russian Master in Best Form—American Concert Sponsored—Records Popular

PARIS.—The musical week had one overwhelming compensation: Rachmaninoff. I have heard him many, many times, but never in the fine form which he demonstrated before almost four thousand enraptured, applausive listeners in the Salle Pleyel the other evening. The concert was a benefit for Russian charities, so dear to the heart of the transcendental master—the only word that serves for the present occasion. Pedagogues may not agree with his presentation of the Beethoven thirty-two variations and (being myself neither one nor the other) I am in a good way to realize that being a pedagogue and being a Rachmaninoff are things between which there is a certain distance. Three Scarlatti sonatas were breathtaking, the acme of pianistic perfection. The Chopin B minor sonata surpassed mere recreation to become creation.

Pieces by Scriabin, Medtner, Borodin, Rubinstein, and Rachmaninoff followed—exhibitions of the pianist's wizardry in mood evocation. A Liszt rhapsody, in its exploration of the sonorous resources of the instrument, as in its spirit and epic breadth, was a revelation in one's concert-going career. The audience, delirious with joy, shouted and ovated. Rachmaninoff did not cause himself to be unduly coaxed and urged, but played extra upon extra, encore upon encore, until the management of the hall called a stop and sent out a man to lock up the piano.

They Heard America Singing

I am one of the rare pioneers who has the satisfaction of seeing others follow in the trail which at the time had to be blazed in face of considerable opposition, misunderstanding, even ridicule. I could write a chapter or two. Some of the things hurled at me—verbally—when I pointed the way with the first American concert, the first American festival and a number of other first American doings in Europe. However, all that is over and people are now doing it right and left, and that is after all why one is a pioneer, is it not? Therefore it gave me considerable satisfaction to see that La Spirale, Parisian musical society, was willing to sponsor (on an exchange basis) a program of works from the U. S. A., namely, string quartet, by Harrison Kerr (played by Crevoisier Quartet) suite for flute alone by Wallingford Riegger (Jan Merry, flutist); piano sonata, by Isadore Freed (Elen Foster); various songs by John Alden Carpenter, Charles Ives and Edmond Pendelton (Victor Prahl, baritone), Olivier Messiaen (pianist), and trio in E, for flute, violin and viola by Quincy Porter (Jan Merry, Reyess, Simone Morand). More than which I am unable to report as duties in other quarters made it necessary for me to "refrain."

Various Diversions

The week's amusements also included a joint recital given with singular effectiveness by Isadora Weiss (soprano) George Schwartz (cellist) and Florian Weiss (pianist); a piano recital by Louise Wacksman; Marjorie Lawrence, soprano, scheduled in songs by Büsser, and Alban Perring, violinist, of the Boucherit-Chailley School, in concerto in D (Mozart), with the Pasdeloup Orchestra; a ballet called Dances of Spain, featuring Laura de Santelmo, at the Opera; the Société d'Etudes Mozartiennes, doing Mozart's Mass in C minor and Confessors' Vespers; and Helga Wecke, doing beautiful singing in songs by Schubert, Brahms, Rangstrom, Hamerick, and Carl Nielsen, with the Conservatoire Orchestra. Not to overlook two waltzes—charming pieces—by Georges Dandelot, which the Lamoureux Orchestra brought out; and Le Petit Don Quichotte, a three-act fantasy-operetta for children, by Henry de Gorsse, music by Pierre Humble, created by Theatre du Petit-Monde.

Records Continue Hold

Readers of these columns will be delighted to know that when Parisians are not hearing their favorites in concert or opera, they listen to the gramophone. Certainly, this country is a strong-hold for plated music, especially of the better kind, though there is also a public (and a growing one too) much addicted to the lighter tunes. The other day I came across Gigli's latest record (and this will please America, where he is to reappear next season) which disclosed all of the tenor's wonted vocal opulence and that "special something" in his voice which has given countless admirers such a thrill, Mattinata (Leoncavallo) and Torna a Surriento (de Curtis) were the numbers.

A satisfactory modern composition—lest you believe that all contemporary music is the misbehaving kind—is concerto for flute and orchestra by Jacques Ibert. The four movements, giving proof of typically Parisian *savoir faire*, were wafted onto the records by Marcel Moyse, of the Conservatoire, M. Bigot conducting.

The gorgeous sonorous tapestry woven by Wanda Landowska in her harpsichord presentation of Chromatic Fantasy and Fugue and six little preludes by Bach, made one marvel. The notes of those pieces, one knew before, but the way Landowska dresses them in harpsichord tone is a revelation.

Another fine performance is Yehudi and Hephzibah Menuhin's enregistration of sonata (No. 3) by Enesco, a work which these young people have made peculiarly their own. They play it with all the affection of their young hearts, and it will henceforward be impossible to think of the composition without recalling them. IRVING SCHWERKÉ.

GERTRUD WETTERGREN,
Swedish contralto, sang the role of Carmen in her first appearance at the Stockholm Opera after her return from America and her initial season with the Metropolitan Opera. (Photo by Leon Elzin).

New Haven Enjoys Active Spring

Myra Hess Triumphs with Boston Symphony Orchestra — Young Pianist Heard with Resident Ensemble—Yale School Chamber Series Concluded

NEW HAVEN, CONN.—On March 11 the Woolsey Hall Concert Series closed with a performance by the Boston Symphony Orchestra; March 14, saw the closing of the series of Children's Concerts; the following Monday brought the last of the New Haven Symphony concerts; and the next night, March 17, marked the ending of the chamber music recitals presented by the faculty of the Yale School of Music. The managers' reasons for the crowded breathless calendar of one week and the empty stretches of months without music will probably remain an unanswered riddle to a mere music lover. But each of the closing concerts was of such high calibre that it leaves us impatiently awaiting the opening of the next season.

Myra Hess with Boston Orchestra

If the performances of the Boston Symphony Orchestra have previously been excellent, its playing this time was superlative. The masterly interpretation of Egmont Overture by Beethoven was followed by the same composer's piano concerto (No. 4) with Myra Hess as the soloist. Her performance was truly inspired—the brooding beauty of the first movement, the Olympian playfulness of the last movement, and all the shades encompassed between, which she re-created for us, made this an unforgettable evening. The concert ended then for many, as a number of the audience left after the concerto, but those who remained found the Tschaikowsky fifth symphony rather empty fare in spite of the clever orchestration and the fine playing. It was an unfortunate choice after the two preceding compositions.

The New Haven Symphony Orchestra, at its season's final recital had as concert artist a student from its music school body, Ward Davenny. Though not yet twenty Mr. Davenny shows the result of his excellent training, and is a fine pianist in his own right. Before coming to New Haven he studied with Beryl Rubinstein and Arthur Loesser. The choice of an undergraduate as soloist with the New Haven orchestra meant establishing a precedent, but it was a worthy one, for the young player showed a maturity of understanding in his playing of the Brahms second concerto for piano and orchestra rarely found in one so young. Mr. Davenny displayed a brilliant technic, and with the excellent assistance of both the orchestra and the cello playing of Leo Troostwyk, gave a splendid performance of the work. For the rest of the evening we had an opportunity to compare the idiom of two composers writing of the sea a century apart, in the delightful playing of Mendelssohn's overture The Hebrides and Debussy's The Sea, three symphonic sketches.

Chamber Concert

The last of the chamber music recitals by members of the Yale Music School faculty brought us our favorite composers in compositions not too familiar here. Emmeran Stoeber's tone was of a fine singing quality in the Brahms sonata for cello and piano. Three nocturnes for piano, violin and cello gave us some excellent ensemble playing by Bruce Simonds, Hugo Kortschak and Mr. Soeber. The concert closed with J. S. Bach's concerto for two pianos and string orchestra, the solo parts of which were played by Rosalind and Bruce Simonds. In the second movement the orchestra does not play; in the first and third movement it also does not play too important a part; instead the working out of the composition falls on the two pianos, and this was sensitively and magnificently done by New Haven's favorite piano duo, the Simonds. E. K.

Final Concert of Juilliard Beethoven Cycle

Alexander Siloti was heard as soloist in Beethoven's concerto No. 5, and Beethoven's ninth symphony was offered in the final concert of the Beethoven Cycle on March 27 in the Juilliard Concert Hall, New York.

The soloists in the ninth symphony were Ruby Mercer, soprano, Lucielle Browning, contralto, Robert Betts, tenor, George Britton, baritone. The chorus of the Oratorio Society participated in this event. Albert Stoessel conducted the orchestra.

The ninth symphony was repeated on Sunday evening, March 29, at the Juilliard Concert Hall for the benefit of members of the Music Educators National Conference. Rosalyn Tureck was soloist in the "Emperor" concerto at this concert instead of Alexander Siloti.

Artists at Chaminade Club

A concert was presented by the Chaminade Club at the Hotel Towers, Brooklyn, N. Y., on March 18. The participants were Lois Bannerman, harpist; Benjamin De Loache, baritone; and Greta Sjögren, contralto, Milford Snell and Wilhelmina Muller were the accompanists. Mr. De Loache opened and closed the program with German and French songs by Schubert, Wolf, Ferrari and Berlioz, and numbers in English by Hughes, Dunhill and Homer and two Negro spirituals. He sang beautifully and his interpretations were authentic and interesting. Miss Bannerman delighted her audience with her lovely and feeling projection of music by Handel, Debussy, Tournier, Tedeschi, Renie, Chopin and Schüecker. Miss Sjörgen was the club soloist in a group of songs by Wagner, Curran, Sjöberg and Bleichmann. She has an appealing voice and good style. D. T.

Deering and Koutzen Conclude Sonata Series

The third and final concert of the series of sonata evenings by Henri Deering, pianist, and Boris Koutzen, violinist, was given in Steinway Concert Hall, New York, on March 24. The program comprised the Mozart sonata (K. 380) E flat major; Medtner's sonata in B minor; the Chausson, concerto for piano, violin and string quartet. In the last number Mr. Deering and Mr. Koutzen were assisted by Harry Farbman and William Hymanson, violinists; Leon Barzin, violist; and Horace Britt, cellist.

Barzin to Conduct Minneapolis Symphony Orchestra

Following his Carnegie Hall, New York, concert on March 23, Leon Barzin, musical director of the National Orchestral Association, left by plane for Minneapolis to conduct the Minneapolis Symphony Orchestra March 29 and April 5. Mr. Barzin will return to New York by plane on April 6 to take up rehearsals for the next National Orchestral Association concert on April 27.

Demonstration of Public School Work at Institute of Musical Art

A demonstration of the work done in the department of public school music at the Institute of Musical Art of the Juilliard School of Music, New York, was given for the benefit of the members of the Music Educators' National Conference on March 31. On the schedule were: group voice demonstration presented by Bernard Taylor; ear-training, by Helen Whiley; elementary harmony and counterpoint, George Wedge; music reading, Belle Soudant; keyboard harmony, George Wedge; orchestral conducting, Adolf Schmid; string instrument class, Louis Bostelmann; wind and brass instruments class, Adolf Schmid. This course of study offered to music supervisors consists not only of the theoretic and technical aspects of academic and musical education but the practical as well. Upon entering the course for the Bachelor of Science degree with major in music, the candidate must be proficient in at least one specialized field of music study.

Matinee Musicale Program

The New York Matinee Musicale closed its twelfth season on March 29 at the Great Northern Hotel, New York, with a concert given in honor of its retiring founder-president, Rosalie Heller Klein. The artists appearing were Margaret Halstead, soprano of the Metropolitan Opera; Florence Hardeman, violinist; Harold Morris, pianist; and Harrington Van Hoesen, baritone. Gena Branscombe was program chairman. Mr. Morris began with a Chopin group, displaying the finesse and polished musicianship associated with him. Next Miss Hardeman revealed her violin skill in pieces by Tartini-Kreisler, Albeniz-Kreisler, Vecsey, Juon and Sarasate, with Edna Wellington Smith at the piano. The colorful, dramatic tones of Miss Halstead had exciting exposition in the Suicidio aria from Ponchielli's La Gioconda; her accompanist was Sergius Kagen. She later returned to sing items by Schumann, Brahms, Griffes and Quilter, repeating the success of her first appearance. Mr. Van Hoesen's baritone voice was exhibited to advantage in Gia el sole dal Gange (Scarlatti), Krishna (Branscombe) and two songs by Frank La Forge, To a Messenger and Hills. Virginia Duffey supplied the keyboard background. The large audience gathered for this event were highly appreciative of all the afternoon's offerings. L. J.

Covent Garden Engages Metropolitan Artists

Six Metropolitan Opera artists will be singing at Covent Garden during the spring opera season in London. Kirsten Flagstad and Lauritz Melchior have been engaged for appearances in The Ring and Tristan und Isolde. Melchior will also sing Parsifal.

Gertrud Wettergren, Swedish contralto who made her debut at the Metropolitan this season, will interrupt her current activities at the Royal Opera in Stockholm to sing the role of Amneris in Aida. Eduard Habich, another Metropolitan newcomer, has been engaged for the roles he has been singing at the Metropolitan—Alberich, Beckmesser and Klingsor. Elisabeth Rethberg will appear in Aida, Die Walküre and Rosenkavalier, Ezio Pinza appears in Tales of Hoffmann and Aida. Mr. Pinza has also been engaged by the Paris Opera to sing Don Giovanni with Dusolina Giannini under Bruno Walter.

Metropolitan Opera Week in Boston Rouses Unprecedented Public Interest

Seats Sold Out Long in Advance—Series Shows Gain in Brilliancy Over Last Year's—Eminent Artists Appear in Tannhäuser, Aida, Butterfly, Tristan and Mignon—Peoples Orchestra in Russian Program

BOSTON—The past six days have made an opera week in Boston, an occasion that assumes importance to the musical (and a good many of the non-musical) in this city. Time was when we had two or three weeks regularly by the Chicago Civic Opera Company and random visits by other companies. Now Boston is dependent on the series which the Metropolitan Opera Company gives here and which is assured to us by a sagacious association in Boston and a large list of guarantors.

SEATS SOLD OUT EARLY

Unprecedented interest was displayed here this year long before the opera arrived, to the extent that all the operas were sold out. Most of them, indeed, were sold out before the tickets went on sale at the box-office of the Opera House. Tristan and Isolde was the first to go, with Tannhäuser a second and the others following along with surprising ease. A great number of people were disappointed, and some saw no opera at all. The upshot of it all is that there is a good prospect that we shall have a two weeks' season next year.

GAIN IN BRILLIANCY

Another cause for congratulation was that the new regime at the Metropolitan gave us both at the best and in the average much better performances than was the case last year. We had no inferior productions as Traviata and Faust and even Die Meistersinger were last season. Nor were there the disappointing failures of singers to appear who had been announced. The splendid Tristan and Isolde of this past week eclipsed the Die Walküre of the previous season; Tannhäuser outshone Lohengrin in performance.

TANNHÄUSER IMPRESSES

The opening night brought a Tannhäuser in a far better performance than is often accorded that opera. Lotte Lehmann, Karin Branzell, Lauritz Melchior, Lawrence Tibbett and Emanuel List were excellent in their roles. Mr. Bodanzky conducted the orchestra admirably, and that body of musicians played a great deal better than was the case last year. Edward Johnson had promised a better orchestra, and happily we had proof that his promise was not vain. It was with less approval that one viewed the antics of the American Ballet in Tannhäuser.

AIDA AND BUTTERFLY SUNG

The second night was the familiar Aida, without which the authorities seem to consider that no opera season is conceivable. Due to the vocal abilities of Mme. Rethberg, Mr. Martinelli and Mr. Pinza and to somewhat less an extent Mme. Castagna and Mr. Morelli, the opera went off very well indeed. The afternon of March 25 was devoted to Madam Butterfly, which was attractively put on and well sung by what was largely an American company. Susanne Fisher, Joseph Bentonelli and Julius Huehn, all of whom made their first Boston appearance in opera, were well received and made a good impression.

AN OUTSTANDING TRISTAN

The performance of Tristan und Isolde, which has deservedly become so famous in New York, was unquestionably the most important event of the week here. Mme. Flagstad's singing was truly sublime; Mr. Melchior was a superb Tristan; Mme. Branzell a remarkable and moving Brangäne. The orchestra did some of its best playing under Mr. Bodanzky, so that altogether we shall not soon forget this beautiful performance.

BORI'S BOSTON OPERA FAREWELL

An occasion for honest sentiment and regret was the farewell performance in opera of Lucrezia Bori in Mignon. Her fine singing and persuasive acting were greatly and justly appreciated—all the more perhaps because Mme. Bori was unable to appear here last year. Her great talents will be sorely missed in the Metropolitan. Mr. Crooks and Mr. Pinza both sang admirably in the roles of Wilhelm and Lothario. Josephine Antoine made her Boston operatic debut in the part of Philine. She disclosed the virtues of a pleasing and clear voice. Mr. Hasselmans conducted a smooth performance. Since this operatic account has already run on long enough we shall put over the remaining operas of the week until the next article.

PEOPLES ORCHESTRA CONCERT

It remains only to say in taking stock of the musical activities in Boston that the Peoples Symphony Orchestra, under Fabien Sevitzky, gave a concert on March 22. Mr. Sevitzky chose a Russian program, as follows: Rimsky-Korsakoff's overture to A Bride for the Tsar and Viking aria from Sadko; Moussorgsky's introduction to Khovanstchina; the younger (Alexandre) Tcherepnine's Russian Dances and Tschaikowsky's fourth symphony. Edwin Fowler, baritone, was the soloist in the air from Sadko and also in the first performance with orchestra here of Koeneman's When a King Goes Forth to War. Mr. Sevitzky's conducting, as always, was characterized by energy and fire and his interpretation of the second and third movements of the Tschaikowsky symphony was in excellent taste. The first movement and the finale were read tumultuously, with determined sweep. Mr. Fowler used his voice to advantage in the solos with orchestra.

A. W. W.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

HELEN JEPSON

ROSE BAMPTON

JOSEPHINE ANTOINE

RUTH SLENCZYNSKI

EXCLUSIVE MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Boston Civic Orchestra Led by Joseph Wagner

BOSTON.—The concert of the Boston Civic Symphony Orchestra (Joseph Wagner, conductor) in the Boston Public Library on March 15 had for soloists Dominic Freni, clarinet, and Leonard Bernstein, piano, in Mr. Wagner's own rhapsody for clarinet, piano and strings. Other numbers were the overture to Verdi's La Forza del Destino, Schubert's Unfinished Symphony, a Sibelius tone poem and the Nutcracker Suite of Tschaikowsky. The conductor's rhapsody is a well-knit score, the work of an informed and inventive musician. Dissonance, that hallmark of contemporary musical output, is present only slightly, and syncopation, dominating some of the sequence, lends pleasurable flavor. The instrumentation is excellent and the balance of parts satisfying to the ear.

In this program Mr. Wagner for the first time in public conducted without a printed score. The experiment proved a happy one, for released from any necessity to devote some of his attention to the visible notation, Mr. Wagner was entirely free to concentrate on his players and command absolute responsiveness. The performance of the orchestra reflected this, and the ensemble has never presented a concert in better style. The audience gave Mr. Wagner, his organization and the soloists resounding applause.

W. L.

American Academy Matinees and Graduation

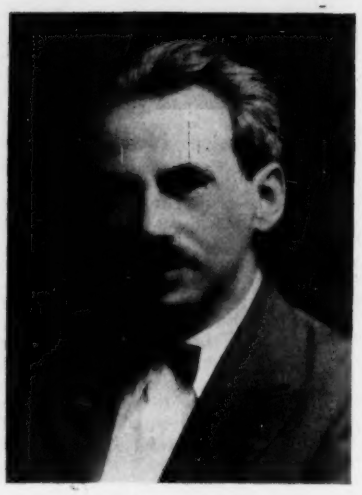
Six students at the American Academy of Dramatic Arts shared an act of Davis' comedy, Apron Strings, at the March 13 matinee, namely: Lawrence Forsythe, Audrey Anderton, Mona Conrad, Charles Thomas, Beverly Mann and Jane Elwin. Fourteen students collaborated in Berkeley Square, of whom the following were leaders: Fred DeBrutz, Rita Kerwin, Cornelia Sloat, Flavia Flandin, Lee Bowman and Patricia Howell. These presented the various characters with earnestness and life.

The March 17 matinee brought June Moon (Lardner-Kaufman), acted throughout with life and unction. Of the dozen actors one noted Frederic Sherwood (Canton, O.), who acted Fred; Timothy Lynn Kearse (Charleston, W. Va.), a promising actor, in the role of Lucile; and Marc Garber (New York), who has real talent.

The matinee of March 20 brought Priestley's Dangerous Corner in a keenly emotional performance. The members of the cast shared equal honors, and were Hortense Sharon, Therese McIntyre, Katharine Stone, Jane Elwin, John Most, Gordon Casper and Guy Kingsley. Act I of Dear Brutus (Barrie) was excellently given, the cast including June Brown, Barry Prowd, Ruth Valeche, Jane Justine, Hortense Sharon, Bruce Kimes, John Wallace (an impish Lob), Dick Ritter, Owen Lamont and Charles Thomas.

The annual graduation (fifty-second year) was held at the Empire Theatre, New York, Frank Gillmore presiding. Jane Cowl gave a short talk, full of good advice for the aspiring actor. Sidney Howard, playwright, gave the address of the afternoon, telling the actors they would have to choose between two careers, that of the stage and the pictures. Following this, Mr. Gillmore presented diplomas to the following fifty-six graduates (the largest class to date):

Elaine Adams, Audrey Anderton, Lee Bowman, Alva Brixey, Chauncey Brown, June Brown, Isabel Burnham, Gordon Casper, Elizabeth Childs, Mona Conrad, Roger Converse, Emily Davie, Marjorie Davies, Fred DeBrutz, Genevieve Duffy, Jane Dwire, Jane Elwin, Flavia Flavin, Lawrence Forsythe, Helene Fortescue, Marc Garber, Ann Garland, Brant Gorman, Sarah Hayes, Patricia Howell, Jane Justine, Peggy Kauffman, Timothy Lynn Kearse, Rita Kerwin, Bruce Kimes, Guy Kingsley, Owen Lamont, Phylis Langner, Mary Laslo, Strelsa Leeds, Norma Lehn, Therese McIntyre, Beverly Mann, Melvin Monroe, John Most, Amelia O'Neal, Elen Prescott, Barry Prowd, Dick Ritter, Mona Segal, Hortense Sharon, Frederic Sherwood, Cornelia Sloat, Katharine Stone, Evelyn Streich, Lorna Stuart, Dorian Tankersley, Charles Thomas, Marvin Tullman, Ruth Valeche and John Wallace.



DR. ERNEST LERT

has been engaged as instructor in operatic acting and stage director of the opera department of the Curtis Institute of Music, Philadelphia. Dr. Lert has held posts as stage director, general manager and producer of the leading opera companies in Europe and in this country. He has been associated with the Stadttheater, Breslau; La Scala, Milan; and the Metropolitan Opera Company, New York, as stage director; general manager of the Stadttheater Basel, Switzerland; and Municipal Opera, Frankfurt a. M; and producer, Stadium Grand Opera, Cleveland, Ohio; leading producer and dramaturg, Burgtheater, Vienna; leading producer and dramaturg, of opera, Leipsic, Stadttheater, Freiburg, and visiting producer at opera houses and legitimate theatres in Barcelona, Paris, Salzburg, Buenos Aires, Berlin, Venice and Washington, D. C. In addition to these activities, Dr. Lert is also the author of a number of books on opera and scientific articles in magazines. (Photo by Mayfair Studio, Inc.)

WPA to Continue Paid Orchestral Concerts in New York

The WPA Federal Music Project, through Lee Pattison, city and state director of New York, has announced a continuation of the Sunday night symphony concerts which were inaugurated on March 22 in the Manhattan Theatre, New York City.

"This first paid admission symphony concert," Mr. Pattison said, "was highly successful, and justifies continuation of the experiment. Symphony concerts will be heard each Sunday evening at the theatre, with admission prices fixed at twenty-five, fifty and seventy-five cents. Another one was presented this Sunday, utilizing the New York Civic Orchestra, a symphonic orchestra of 104 musicians."

Mr. Pattison also announced plans for a May Music Festival in New York City, to be held simultaneously with the celebration of National Music Week. A series of low-priced admission performances by the various units of the project will be given during the week of May 4, with locations still to be selected.

MARIA CARRERAS
PIANIST—PEDAGOGUE
Booking Concerts 1936-37
Management: Richard Copley
113 West 57th St., N. Y.

JOHN REDFIELD
FELLOW OF THE ACOUSTICAL SOCIETY OF AMERICA
AUTHOR OF "MUSIC, A SCIENCE AND AN ART"
AUTHORITATIVE INSTRUCTION IN ALL BRANCHES OF
MUSICAL ACOUSTICS
PRIVATE LESSONS, CLASSES, PUBLIC LECTURES, CORRESPONDENCE COURSE
APPOINTMENT MADE BY LETTER ONLY—ADDRESS, "MUSICAL COURIER"

Introducing to the concert field for 1936-1937

THE METROPOLITAN'S MAGNETIC NEW CONTRALTO

WETTERGREN

Of whom the critics said:

Olin Downes
NEW YORK TIMES, December 31, 1935

"A CONSPICUOUS TRIUMPH. Electric vividness. Remarkable effect."

Lawrence Gilman
NEW YORK HERALD TRIBUNE
December 31, 1935

"An engrossing Brangaene — one of the most intense and dramatically skillful the Metropolitan has offered us in years."

William J. Henderson
NEW YORK SUN, December 31, 1935

"A valuable addition to the Metropolitan forces."

Leonard Liebling
NEW YORK AMERICAN, January 31, 1936

"SCORED A PRONOUNCED SUCCESS."

NEW YORK WORLD TELEGRAM
December 31, 1935

"Wealth of style and musicianship."

Henriette Weber
NEW YORK EVENING JOURNAL
January 17, 1936

"One of the biggest assets the Metropolitan has among its newcomers."

LIMITED RECITAL TOUR PRECEDING OPERA SEASON 1936-1937

Management: NBC ARTISTS SERVICE, RCA Bldg., New York, GEORGE ENGLES, Managing Director

Iturbi Plays and Conducts in Concert of Philadelphia Orchestra Series

Chamber String Simfonietta Assisted by Ballet in Novel Program Under Baton of Fabien Sevitzky—Grace Moore and Marcel Hubert in Joint Recital

PHILADELPHIA—Jose Iturbi appeared in a dual role for the Philadelphia Orchestra concerts of March 20, 21 and 24, when he was the piano soloist and conductor in the Beethoven concerto (No. 3) in C minor, for piano and orchestra. He played magnificently, with an unfailingly comprehensive technic, and beautiful interpretation. He conducted the orchestra from his seat at the piano, taking the baton for the purely orchestral passages, and again giving the leads with his hand. It was gracefully done, without any confusion, and aroused tremendous enthusiasm from the audience.

The purely orchestral numbers on the program were the mighty Beethoven Leonore Overture (No. 3) and the majestic Brahms symphony (No. 1) in C minor. These Mr. Iturbi conducted from the usual podium, giving meticulous attention to the markings of the score. Mr. Iturbi did some superb interpretative work, especially in the symphony, where he brought out the great beauty and power of the master's creation.

As these concerts concluded Mr. Iturbi's three week stay as guest conductor, he was given unusually vociferous applause at the close of each of the three concerts.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor of the organization) gave its third and final regular concert of its tenth season on March 25, in the ballroom of the Bellevue-Stratford before a large and enthusiastic audience.

As usual, Mr. Sevitzky had selected unhackneyed works, and presented them with artistry. First on the program was La Musica Notturna di Madrid by Boccherini, an interesting composition finely read and played. It is believed that this was the first American performance of the work. Next, came two preludes by Scriabin, originally written for piano, but cleverly transcribed by Arcady Dubensky for stringed orchestra. They were beautiful in content and delightfully done by Mr. Sevitzky and the Simfonietta. Early Americana, written by Albert Stoessel for full orchestra, have been arranged by Mr. Sevitzky for stringed orchestra, harp and tympani, and was played in that form at this concert. It is in four sections or movements—President's March, two minuets, and General Burgoyne's march. These could not be given much interpretation, as the notes spoke for themselves. They were pleasing, as works of about the time of the Revolution, and were arranged with masterly musicianship.

After the intermission, two Italian songs by D. Alaleona, were magnificently played under Mr. Sevitzky's clever leadership. They are entitled La Mamma Lontana, and Canzone a ballo, and are scored for stringed orchestra, harp, celesta and tympani, for which the Simfonietta had the valuable assistance of Edna Phillips, harpist; Alla Farnham at the celesta, and Benjamin Podemsky for the percussion instruments.

BALLET ASSISTS

For the remainder of the program with one exception, the Simfonietta had the assistance of The Philadelphia Ballet (Catherine Littlefield, director, and premiere danseuse). Intermezzi Goldoniani by Enrico Bossi, entitled Minuetto, Gagliardi, Coprifuoco, Minuetto and Musetta, and Burlesca were the numbers which were superbly danced with the accompaniment of the Simfonietta. Those composing the ballet were Miriam Golden, June Graham, Karen Conrad, Joan McCracken, Catherine and Dorothie Littlefield, and Messrs. Nickolai Popoff, Carl Littlefield, Alexis Dolinoff, and Edward Caton.

Between the last two numbers of the ballet, came a Serenatina for viola solo, which was played with great beauty of tone and perfection of intonation by Sam Rosen.

The audience was ovationally appreciative and recalled the members of the ballet, and Mr. Sevitzky many times at the close.

GRACE MOORE IN RECITAL

Grace Moore of film, radio and opera, was the final attraction of the All Star Concert Series, and appeared in recital at the Academy of Music on March 26, before a capacity audience, which overflowed to the stage to the number of about 500.

Miss Moore, whose charming personality has endeared her to thousands, captured her audience before she sang a note, and kept it right with her throughout her program. Her numbers included Air de Lia from L'Enfant prodigue by Debussy, Ouvre ton Coeur by Bizet, Valse by Arensky-Koshetz, Pano Murciano by Nin, Seguidilla by DeFalla, Depuis Le Jour from Charpentier's Louise, and five songs sung in English: Wild Geese (Rogers), Iris (Wolfe), Who'll Buy My Lavender (German), By the Bend of the River (Clara Edwards), and Serenade (Carpenter). Added to these were four encores, On Wings of Song by Mendelssohn, Gavotte from Manon, One Fine Day from Madam Butterfly, and as Miss Moore said, "At your request" Ciribiribin, one of her popular radio songs. Miss Moore revealed a remarkable beauty of tone in her middle register, and of course excellent dramatic sense. She was received with tremendous applause after each number, and particularly at the close.

Marcel Hubert, cellist, was Miss Moore's co-artist who played two groups consisting of works by Tartini, Boccherini, Granados, Kreisler and Davidoff, superbly done with a tone of rare depth and beauty, and facile technic. Mr. Hubert was also so warmly applauded that he responded with an encore.

Gibner King was the accomplished accompanist, who contributed so largely to the success of the two soloists. M. M. C.

EUGENIA CLAIR SMITH

CONTRALTO

NOW IN AMERICA

on Coast-to-Coast Tour

Secretary, 1417 Steinway Hall, New York City

Mannes Concludes Metropolitan Museum Series

The March series of Saturday evening symphony concerts at the Metropolitan Museum of Art, New York, closed on March 28. This was the fourth concert for the month. David Mannes conducts the orchestra for these programs, which are always attended by large audiences. On last Saturday, Leone Pettigrew was the soloist of the evening in the Introduction and Allegro for harp and orchestra by Ravel. Miss Pettigrew gave keen pleasure to her hearers, displaying discriminating taste and technical facility. The other offerings, purely orchestral, comprised Rossini's William Tell overture, Schubert's fifth symphony, the prelude and finale from Wagner's Tristan and Isolde, and excerpt from Scheherazade by Rimsky-Korsakoff, Slavonic dances by Dvorak and Tschaikowsky's 1812 overture. Mr. Mannes elicited his usual fine effects from his players; he is a conductor of long experience, deep musicianship and ample expressive powers.

This concert was the gift of the Juilliard Musical Foundation. The earlier concerts in the series have been made possible by contributions from Mr. and Mrs. George Blumenthal, Mr. Edward S. Harkness and Mr. John A. Roebling. G. N.

New York Civic Orchestra Presents Piano Soloist

On March 29 the Manhattan Theatre, New York, was the scene of the second of the Sunday night symphonic concerts which are sponsored there weekly by the WPA Federal Music Project. The first of these programs a week earlier had been presented with such success that it was decided to continue the series.

The orchestra on March 29 was the New York Civic Orchestra, with Franco Autori conducting. Mildred Waldman, pianist and a fellowship holder at the Juilliard Graduate School, was soloist in the Beethoven Emperor Concerto. This number was placed second on the program, following the introductory piece, the overture to Handel's Messiah. Miss Waldman is a fine pianist, technically sure and sensitive to the manifold beauties of the Beethoven score. After the intermission the orchestra played Siegfried's Funeral March from Götterdämmerung (Wagner) and Strauss' Till Eulenspiegel. The music chosen was of a calibre to test the abilities of orchestra and conductor. The musicians played meticulously, and gave ready obedience to the behests of Mr. Autori. The audience showed itself keenly appreciative of the excellence of orchestra, conductor and soloist. G. N.

Pinza to Sing in Europe, America and Australia

The close of the season at the Metropolitan Opera is the signal for a general migration of singers. Having finished his tenth year as a leading basso of the New York opera ensemble, Ezio Pinza turns his face toward Europe and engagements there in the early summer.

(*Photo by Maillard-Kesslère.*)

EZIO PINZA

"In Rome," said Mr. Pinza, "I shall sing in Boito's Mefistofeles and The Love of Three Kings. After this I go to London to appear in Aida and Tales of Hoffmann at Covent Garden. In Paris I am scheduled for Don Giovanni at the Paris Opera.

"These contracts fulfilled, I am to sail on June 12 from England for a ten weeks' tour of Australia in joint recitals with Elisabeth Rethberg. We have twenty-five concerts in the southern continent."

In October of next fall Mr. Pinza will land in the United States from Australia and proceed to carry out concert bookings on the Pacific Coast. He also is to sing in the autumn season of the San Francisco Opera Company.

"During 1936-37," went on the basso, "I shall vary my operatic schedule by continuing the joint recitals with Mme. Rethberg. We already have accepted numerous engagements for these appearances in the United States and Canada. In January we are to appear in the Town Hall Endowment Series in New York City."

"Will you and Mme. Rethberg present songs or operatic excerpts on your programs?"

"Preferably songs, for our solo groups. For the duets we give some opera combinations. The usual pattern of one of our programs embraces several duets, a group of German lieder sung by Mme. Rethberg, some Italian songs for my individual offerings, and each of us in a solo English group. Among my Italian numbers is a song by Pietro Cimara which has not been sung before."

M. L. S.

Hollywood Ballet in New York Debut

A program of ballet was given at the Metropolitan Opera House on March 23 and 24 by the Hollywood Ballet for the benefit of the Boys Club of New York. On the list were Danse to music by Debussy, Le Maitre a Danser to music by Chopin, Le Bonheur, Feerie (Tschaikowsky excerpts supplying the tonal background), a sequence entitled Prometheus (Scriabin) and Hollywood, music composed by Ferde Grofe. One would like to record an artistic success for the visitors from the West Coast, but critical integrity dictates otherwise. The ensemble lacks the finish and effectiveness that would give life to a program such as this. The episodes are ambitious and the scores well chosen—so much may be noted on the credit side. Perhaps another year the Hollywood troupe will back these features with the requisite choreographic strength and purpose. M. L. S.

Henriette Michelson to Give Recital at Juilliard

Henriette Michelson gives a piano recital at the Institute of Musical Art of the Juilliard School of Music, New York, on April 4. Her program lists music by Mozart, Schubert, Beethoven, Brahms, Chopin, Schumann and Liszt.

THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE
PHILADELPHIA PENNSYLVANIA

JOSEF HOFMANN
DIRECTOR

February 12, 1936.

Steinway & Sons,
113 West 57th Street,
New York, N. Y.

Gentlemen:

I take great pleasure in ordering six of your wonderful new Baby Grands, Style S, for The Curtis Institute of Music. In addition to this we require two new regular Concert Grands which we would like to have ready for delivery not later than the end of this month.

Wishing you the best of success with your most remarkable new pianos, Style S, I am

Very sincerely yours,

Josef Hofmann

Director

Facsimile of letter received by Steinway & Sons from Dr. Josef Hofmann, Director of The Curtis Institute of Music in Philadelphia, Pa.

Bori Feted At Metropolitan Farewell

(*Continued from page 5*)

scroll containing a tribute to her from her colleagues of the board. The tribute, which also was published in the programs, read:

"The retirement of Miss Lucrezia Bori from opera in the plenitude of her powers as a singer and artist, is an event of first magnitude in the annals of opera at the Metropolitan. Since Miss Bori joined the company in 1912, she has been continuously its leading lyric soprano, except for a period when her career was interrupted by illness. She has sung the leading soprano role at the Metropolitan in no less than thirty-nine operas. She not only won the admiration of the directors and the management by her great gifts as an artist, but has endeared herself by her character and winning personal qualities to all who have been associated with her.

"At a time when the very existence of opera at the Metropolitan was threatened by financial reverses due to the depression, Miss Bori, as chairman of the Citizens' Committee, threw the great force of her personal popularity and charm into the cause of saving the opera. It was due in large measure to her leadership that the effort was crowned with success. She has always been willing to make personal sacrifices and co-operate with the management in meeting every crisis that has arisen.

The board of directors hail with joy Miss Bori's announcement that, while she is retiring as an artist, she will retain her membership on the board of directors, and continue her active interest in the cause of opera at the Metropolitan. Were it not for the continued association with Miss Bori that is thus vouchsafed to them, the directors feel that much of the pleasure and satisfaction from their association with the Metropolitan would be lost.

"PAUL D. CRAVATH, President.
"EDWARD ZIEGLER, Secretary."

Mrs. Vincent Astor presented to Miss Bori, from the board of directors and many other friends of the singer, a diamond brooch which had been made in 1866 for the Empress Eugenie of France. Mr. Johnson presented a second scroll from the entire administrative, technical and stage personnel of the company, in which they wished "on this momentous occasion, to express admiration for you as an artist, affection as a colleague, and deep regret at your retirement from this circle in which you are so deeply beloved." The orchestra's tribute was an inscribed gold plaque.

A Toscanini Tribute

There was great applause as Mr. Johnson gave Miss Bori a testimonial from Arturo Toscanini, a silver bowl filled with gladioli.

The Metropolitan chorus and the two chorus masters, Fausto Cleva and Konrad Neuger, gave Miss Bori a silver coffee urn with inscribed tribute of affection to "a great artist and a true friend." The stage hands' testimonial was a vase filled with four dozen American Beauty roses, while the assistant conductors, Riccardo Dellera, Antonio Dell'Orefice, Pietro Cimara and Fausto Cleva, gave the soprano a gold visiting card with an inscription describing her as "unsurpassable and unforgettable."

General Manager Edward Johnson's farewell message to the singer appeared in the program: "To Lucrezia Bori—as a friend, most understanding; as a woman, adorable; as a colleague, ideal; as an artist, irreplaceable."

Olivia Monone, one of the choristers, made the presentation for her colleagues, and Desiré Defrère, stage manager, presented the gift of the assistant conductors. Before the performance, Miss Bori had distributed personal gifts to many of the younger singers and members of the house staff.

Bori's Reply

In her reply, Miss Bori said, in part: "My heart is in such a turmoil that I do not know how to express the varied emotions I am feeling. I am deeply touched and very, very grateful to Mr. Moore and the board of directors for the great tribute paid me tonight—to you, Mrs. Astor, and my many, many friends for the many gifts which will always be among my most precious possessions. I want to add my thanks for Mr. Ziegler, who for so many years has been so patient in listening to all my troubles, to my fellow artists and friends who strove so graciously to make this evening memorable—to this marvelous orchestra, this unique technical chorus and the entire Metropolitan staff. To you, Mr. Johnson, I give my thanks and affection and good wishes as general manager of the great Metropolitan Opera which will always be so dear to my heart."

At this point Miss Bori bowed her head over her bouquet, but, quickly recovering her composure, added that she would "miss all her beloved friends," and added a final tribute of thanks to Mrs. Belmont and the Opera Guild. "I am supremely happy, supremely grateful and yet supremely sad," she concluded. "Au revoir."

Bori first appeared with the company in 1910 in its spring season in Paris, making her debut here as a regular member of its vocal roster in November, 1912, in Puccini's Manon Lescaut. A throat affection compelled her temporary retirement in 1915, but she recovered her voice and reappeared in 1921, and has been a leading soprano of the company ever since.

Though leaving the Metropolitan's artistic ranks, she will continue to serve on the Metropolitan's directorate and production committee, and as honorary president of the spring popular season.

Richmond Orchestra Closes Series

Wheeler Beckett Presents Jean-Marie Robinault, Young Pianist, in Striking Performance—Prizes Awarded at Last Concert for Juniors —Plans for Next Season Announced

RICHMOND, VA.—Closing its current season of concerts with the fifty-sixth performance, the Richmond Symphony Orchestra revealed new artistic resources, both in the character of the numbers programmed and in the perfection with which they were done. Viewed in retrospect, the season has witnessed excellent accomplishment by the local organization, with particularly fine results attained in the concluding appearance.

Wheeler Beckett seemed to have his men under more complete control than ever before and the shadings and nuances heard on this occasion appeared more finely drawn and with more essential delicacy than we have previously heard. As the unity of the orchestra has advanced, greater has been the opportunity for Mr. Beckett's fine musicianship to be revealed.

Goldmark's Rustic Wedding Symphony, an entrancing work, opened this program, followed by the major work of the evening, Tschaikovsky's B flat minor concerto, with Jean-Marie Robinault as the soloist. The towering art of this young Frenchman was greatly evident in the performance which he gave and it was recognized by an ovational response, the demonstration continuing for ten minutes. Mr. Robinault graciously responded with two Chopin etudes brilliantly played and he was reluctantly released by an audience as enthusiastic as any we have heard in a long time.

Chabrier's Espana and the Russian Easter music of Rimsky-Korsakoff concluded the most interesting and effective concert of the orchestral season. An added feature was the playing of an orchestrated theme which won the junior contest inaugurated by Mr. Beckett. This was the composition of Anice Ashbrook, a ten year old girl, called Congo Lullaby, a charming bit of original composition.

Junior Concert

The concluding junior concert was, like its predecessors, played to a crowded Mosque and a popular program was given with works of Offenbach, Haydn, Beethoven and Weber.

The Weber number brought Selma King to the piano and this young local artist gave an excellent performance. On this occasion, Mr. Beckett presented prizes to the winners of his contest in composition, many of which he played for the audience, with appropriate comment. Incidentally, the work which Mr. Beckett has done in building up his junior audiences has been thorough and in the highest degree tactful. The orchestra is thus being incorporated into the community life and the program is far reaching and well planned.

Next Season's Plans

The ensuing season's concerts have been announced and there will be seven evening performances, beginning on November 9 and closing on February 8, 1937. Most of the present personnel will be retained and the association plans to raise $15,000 for its enlarged program, supplementing memberships and ticket sales. Blythe W. Branch continues as president; with Quincy Cole, vice-president; G. Jeter Jones, secretary; and W. H. Schwarzschild, treasurer. The orchestra draws more than a quarter of its personnel from Virginia, with an increasing number of local musicians trained to orchestral calibre yearly. In an auditorium which seats over 5,000 it is stated that 20,000 children have heard the junior concerts. J. G. H.

Lazar Samoiloff to Teach at Chicago Musical College

Rudolph Ganz, artistic director and president of the Chicago Musical College, announces the special engagement of Lazar Samoiloff, teacher of singing, for the 1936 summer master school major session, June 22 to August 1.

Mr. Samoiloff will come to Chicago from California, where he has been established for several years past after having taught in New York City for twenty-two years. It will be Mr. Samoiloff's first professional visit to Chicago.

Having gained recognition as a teacher and singer in Europe, Mr. Samoiloff came to America with Feodor Chaliapin and started teaching in New York in 1907, his first students having been sent to him by the Russian basso. Then he went to the Pacific Coast, and held master classes in San Francisco, Denver, Portland, Seattle, Salt Lake City, and several Canadian cities.

From his studio have come such artists as Nelson Eddy, American baritone of concert and radio. Mr. Eddy created leading roles in Naughty Marietta and Rose Marie. Other artists having enjoyed Mr. Samoiloff's teaching and coaching are Bianca Saroya and Dmitri Onofrei, leading soprano and tenor, respectively of the Philadelphia and San Carlo Opera Companies; Jules Bledsoe, colored baritone of Show Boat fame; Rosa Raisa, Julia Claussen, Marie Louise Escobar, Olga Dane, Laura Saunders, Bonita Fritzi, and Lucille Millikin and Blanche Phillips.

Rosati Artist Winner of Metropolitan Auditions

One of the winners of the Metropolitan Opera auditions is Anna Kaskas, who has studied with Enrico Rosati for the past three years. Miss Kaskas was born in Bridgeport, Conn., in 1910, but shortly afterwards her family moved to Hartford.

ANNA KASKAS,
as Santuzza.

When she was fifteen years old, she started the study of music in a local conservatory where she won a scholarship for two years. Her ability caught the interest of a prominent music lover who financed a trip to Lithuania—the birth-place of her parents. There she remained in Kowno for a year after which the Lithuanian Government sent her to Milan for two years' study. Then the young singer returned to the United States and for four years sang in the Catholic Cathedral of Hartford.

It was three years ago that she went to Enrico Rosati for concentrated study. She has had some operatic performances at the summer season at the New York Lewisohn Stadium and also in Newark, N. J. She entered the Metropolitan Opera Contest and with Arthur Carron, tenor, the other winner, won first place. Seven hundred voices were heard out of which forty-eight were chosen for the contest. Nine reached the semi-finals and two were chosen for appearances at the Metropolitan.

The young woman has a mezzo-soprano voice, with the contralto range of two octaves and a third which she demonstrated through her singing of Fides of Le Prophete of Meyerbeer which has a high A sharp and a low F sharp.

Denver to Hold Festival

Ten Days' Program to Include Symphonic and Choral Performances—Feuermann Heard in Recital

DENVER, COLO.—The Denver Music Week Association will conduct a ten-day music festival from April 29 to May 1. One of its chief features will be a presentation of Mendelssohn's Elijah with Richard Bonelli, Metropolitan opera baritone, in the title part. The other soloists are to be Margery Maxwell, soprano; Edna Swanson Ver Haar, contralto; and Arthur Kraft, tenor, all three from Chicago. The oratorio is under the direction of John C. Kendel, who is now engaged in preparing a chorus of 200 selected voices. The Denver Symphony Orchestra will provide the accompaniment. Other features are Frederick Cowen's cantata The Rose Maiden given by the Denver high schools; an instrumental and choral program by the combined junior high schools; and a concert by the newly organized junior symphony orchestra under the direction of Horace E. Tureman. Much interest is manifested in a regionwide piano and voice contest for anyone between the ages of eighteen and twenty-eight; with finals in Denver on May 4, 5 and 6.

Feuermann Recital

Emanuel Feuermann, Austrian cellist, was presented by the Denver chapter of Pro Musica in recital at Central Christian Church and proved an instantaneous and overwhelming success. He is an artist of the finest calibre, possessing in equal degree transcendental technic, exquisitely beautiful tone and superb musicianship. No wonder the audience compelled the artist to add a number of extras to the fine program which consisted of Bach's first sonata in G major for cello and piano, the Beethoven variations on a theme by Mozart, a sonata in E major by Valentini, the exquisite Debussy sonata and the Schubert Arpeggione Sonata. Mr. Feuermann was most ably seconded at the piano by Wolfgang Rebner.

G. S.

Said of EUNICE NORTON:

"WE UNHESITATINGLY NOMINATE THIS YOUNG ARTIST AS ONE OF THE REALLY GREAT ARTISTS OF OUR TIME."

Minneapolis Tribune

Works of Student Composers Have Hearing in Rochester Music Span

Graduate Instrumentalists of Eastman School, University Symphonic Band, Lotte Lehmann, Henrietta Schumann and Rosemarie Brancato Applauded—Gounod Light Opera in American Premiere

ROCHESTER, N. Y.—In connection with its annual series of American Composers' Concerts, the Eastman School of Music each year presents a program of original orchestral compositions by students from the classes of Dr. Howard Hanson, Bernard Rogers and Edward Royce. Such a program was given March 19 in Kilbourn Hall by the Rochester Civic orchestra, Dr. Hanson conducting. The program comprised the following works: Suite in Old Style (Victor Alessandro); prelude (Austin Whittemore); second movement of symphony (Kent Kennan); An Easter Song (David Strickler), with Erna-Mae Gilcher, soprano soloist; Spiritual (Wendell Adams), with Kenneth Spencer, bass soloist; second and third movements from the first symphony (Gardner Read); tone poem (Walter Mourant); Songs for Autumn (Frederick Woltmann), with Gerald Ingraham, baritone soloist; theme and variations (Vladimir Ussachevsky); Pastoral (Mary Scott Riesland); and suite for orchestra (William H. Bailey). All the young composers were present to acknowledge the cordial reception of their respective works and to share in the audience reaction to the interesting and surprisingly mature music performed with sympathy by Dr. Hanson and the orchestra.

GRADUATE RECITALISTS PERFORM

The first of three concerto programs to be performed by senior instrumentalists of the Eastman School was heard on March 13, when seven young students played with the Rochester Civic Orchestra under Dr. Hanson's direction. Beatrice Pye and Albert Heckman, pianists, each played a movement from Schumann's A minor concerto; Virginia Hover, soprano, sang Lia's Air from L'Enfant Prodigue (Debussy); Lorraine Martineau, violinist, was heard in the Chausson Poeme. Julia Wilkinson, violist, played Carlton Cooley's Song and Dance; Robert Sprenkle, oboist, was soloist in Handel's concerto in G minor, and Catharine Crozier, organist, was heard in the Mediaeval Poem of Sowerby. A large audience warmly applauded the musicianly performances of these talented young artists.

UNIVERSITY SYMPHONIC BAND PLAYS

Under the energetic direction of its young conductor, Frederick P. Fennell, the University of Rochester Symphonic Band presented a program at the Eastman School on March 23. This unusual organization performed the music at hand in such a commendable manner as to convert this reviewer into regarding such an ensemble as a musically and artistically satisfying medium for symphonic music. The program, which it must be admitted contained only one work actually conceived for band, included Weber's overture to Euryanthe; overture from symphony in B flat (Paul Fauchet); Hanson's Nordic Symphony (second movement); Fugue a la Gigue (Bach); Five Miniatures (Paul White), and Gliere's Russian Sailors' Dance.

A near-capacity audience was ample evidence of the live interest in this promising organization; given a few more years of intensive training, a larger and more complete personnel and a better suited auditorium for its concerts, this symphonic ensemble should become not only an integral part of Rochester's musical life, but could easily become a unique example for other musically-minded cities to emulate.

GOUNOD OPERETTA PREMIERED

The American premiere of Gounod's comic operetta, The Frantic Physician (based on Moliere's Le Medicin Malgre Lui), as arranged by Marshall Bartholomew and Alexander Dean of Yale University, was given before a most enthusiastic audience in the Eastman Theatre on March 21. The principal roles were well handled by Rochester high school teachers, while the chorus and orchestra, composed of young students, acquitted themselves quite competently under Marlowe G. Smith's direction.

SCHUMANN-BRANCATO RECITAL

Two former Eastman School of Music students who have earned for themselves an enviable place in the world of music by means of concertizing, concluded the Kilbourn Hall series of chamber music recitals on March 17. The young artists were Henrietta Schumann, pianist, and Rosemarie Brancato, soprano, who jointly presented a delightful program. Miss Schumann displayed much technic and a *bravura* style of playing, while Miss Brancato's lyric voice was heard to advantage in her groups of songs. A cordial audience greeted their appearance with much applause.

LOTTE LEHMANN IN CONCERT

The final concert of the Eastman Theatre series of artist-recitals was given March 20 by Lotte Lehmann, Metropolitan soprano. Mme. Lehmann completely charmed her large audience by her warm and vibrant personality as well as by her excellent diction, rich voice, and individual interpretations of the listed program numbers and many encores. Erno Balogh was at the piano to lend sympathetic support.

G. R.

Ann Arbor Resumes Concert Series

Albert Spalding and John Charles Thomas in Attractive Recitals—Trudi Schoop Ballet in Visit

ANN ARBOR, MICH.—After the postponement of the John Charles Thomas recital for a month and after the substitution of Albert Spalding, violinist, for Myra Hess, the Choral Union Series got in motion again on March 16. Spalding offered a varied program of fine quality, and his natural dignity impressed his audience even before he had played a note.

The program opened with La Folia by Corelli, which was followed by Mozart's concerto in A. Then the Brahms sonata in D minor for piano and violin was performed by the soloist and his accompanist, André Benoist. There was a sympathetic understanding between the two which produced a superbly finished performance and brought forth much applause from the audience. They responded for an encore with Spalding's own arrangement for violin of the Brahms intermezzo in C major for piano.

After the intermission works by Spalding, Boulanger, Sarasate, Ravel (repeated because of the insistent demand of the listeners) and Szymanowski. Mr. Spalding contributed four encores of which three were his own arrangements of other composers' works.

SCHOOP BALLET APPEARS

On February 28 and 29, Ann Arbor was treated to three performances by Trudi Schoop and company in her comic ballets. They were new and interesting and brought much pleasure to the large and enthusiastic audiences in the Lydia Mendelssohn Theater.

JOHN CHARLES THOMAS FETED

The Choral Union Series came to a close for this season with the admirable song recital given by John Charles Thomas on March 23. Every seat was taken and, from the thunderous applause, every listener was pleased. The program was varied with Italian, German, French and English songs. Carroll Hollister was an able accompanist and also appeared on the program as soloist offering three selections and responding for an encore with Debussy's Clair de Lune.

While Mr. Thomas gave a delightful program, his encores were no less pleasing and his genial good nature in continuing these until they numbered seven won deep appreciation.

A. McL. T.

Nelson Eddy Acclaimed in Omaha Debut

OMAHA, NEB.—Nelson Eddy's first appearance in person before an Omaha audience was made on March 9, when he was presented by the Tuesday Musical Club as the final attraction of the present season. The impression left by the artist was that of an extremely high order of musical intelligence, wide in its scope and varied in resources; and a voice of outstanding natural beauty, admirably controlled in all its uses and manifestations. Opera excerpts from the works of Mozart and Meyerbeer figured on the program, following which came Lieder by Erich Wolff, Brahms and Strauss and a more modern group sung in English. These, together with the long list of extra numbers added, were chosen from many sources and showed a surprisingly complete knowledge of various vocal literatures and, more to the point, they were sung with clearly understandable enunciation and in a manner which revealed the essence of the successive songs clearly to the mind of the listener. Theodore Paxson created no small part of the atmosphere by his highly artistic piano accompaniments and added further to the success of the evening by an unusually stimulating presentation of Bach's toccata and fugue in D minor.

Recent performers in the various musical functions at the Joslyn Memorial include Esther Leaf and Paul W. Lebar, organists, Mrs. Gould Brown and Richard Niver, pianists, Kathleen Kelly, soprano, Helen Williams, violinist; Viola Forsell, violist; Betty Strawn, cellist, and the St. Paul Choir of Lincoln, directed by William G. Tempel.

J. P.D.

St. Louis Orchestra and Eugenia Buxton Heard in Memphis

MEMPHIS, TENN.—The visit here of the St. Louis Symphony Orchestra under their conductor, Vladimir Golschmann, was further distinguished by the appearance as soloist of Eugenia Buxton, Memphis pianist, who recently returned home after her New York debut in a Town Hall recital. Before a large and appreciative audience in the Ellis Auditorium, Mr. Golschmann presented a program consisting of the prelude to Wagner's Die Meistersinger, the concerto for piano and orchestra in A minor by Grieg, Tschaikowsky's Romeo and Juliet overture, Afternoon of a Faun (Debussy) and the interlude and dance from de Falla's La Vida Breve.

The fine orchestra and their masterly conductor found an able collaborator in Miss Buxton. She negotiated the protagonist's role in the Grieg score with high artistic honors to herself, yet never over-stepping the dominance allotted to the featured instrument. Her generous, colorful tone and temperamental endowment were brought out to the full. She was given an ovation at the close of her number.

The concert was further made memorable to local audiences by the expert performance of the orchestra under Mr. Golschmann's galvanic baton. This leader has the rare combination of musical insight, extensive knowledge and the power to mold the tone of an ensemble into his own concepts. This was the St. Louis conductor's first appearance here, and he at once established himself in the musical consciousness of the Memphis public.

K. T.

ALICE DE CEVEE,
pianist, appeared with the Barrere Little Symphony Orchestra in Town Hall, New York, on March 7.

OLYMPIC YEAR IS THE WORLD'S FESTIVE YEAR IN GERMANY

A vacation in Germany this summer will be an event of more than usual significance for lovers of sport, culture and scenic grandeur.

Combined with the XIth Olympic Games in which the elite of more than 50 nations will participate, there will be contests between the greatest contemporary masters in music, art and architecture; scientific and educational congresses and expositions; quaint, picturesque folk festivals.

For music devotees, the programs will be richly varied and fascinating; Grand concerts in the Berlin State Opera, the Golden Gallery of the Charlottenburg Palace and in the Schlueter Court of the Berlin City Palace. Gewandhaus Concerts in Leipzig. Climaxed by the great Wagner Festivals to be held in Bayreuth, and the Mozart and Wagner Festivals at Munich.

Of course, there will be the famous attractions of Germany: Romantic castles on the Rhine, charming health resorts, medieval towns, the Black Forest and the Bavarian Alps, to mention but a few.

With Travel Marks and a 60% reduction in railroad fares, the traditional hospitality of the land of Gemütlichkeit will be enjoyed most inexpensively. For help in planning your itinerary, consult your Travel Agent and write for Booklet 122.

German Railroads Information Office
665 Fifth Avenue at 53rd Street New York

NEW YORK CONCERTS

MARCH 23

National Orchestral Association A program of arresting interest was given by Leon Barzin and his training orchestra at Carnegie Hall on Monday night. The list comprised works of contemporary composers—Schönberg's Verklärte Nacht, for string orchestra; the Ravel concerto for piano and orchestra, featuring Edith Knox, young California pianist; three songs by Ravel (various expressions of the vicissitudes of Don Quixote), presented by Daniel Harris, baritone, in their American premiere; and the first symphony of Nicolai Berezowsky.

Performance of outstanding vitality and technical proficiency distinguished all the numbers. Mr. Barzin's group of young players have attained an astonishing command of the orchestral medium, and their merits were set forth with especial lustre in the Schönberg score. This work, expanded for orchestra from an early string sextet of the composer, had adept and telling interpretation. Edith Knox is a pianist of extensive background in training and considerable achievement in performance, having appeared in recital throughout Europe and with orchestras on the Continent. She formerly studied with Alexander Siloti at the Juilliard School of Music. The highly sophisticated musical terminology of the Ravel concerto found in her an excellent exponent, fluent of tone, entirely self-possessed and dexterous in keyboard mechanics. The lyrical passages were especially felicitous.

Mr. Harris, making his American debut (he has sung in opera in Italy), revealed a voice which commands considerable expressive resources and is, besides, pleasing in quality and well produced. The songs showed the Don declaring his love for Dulcinea, keeping vigil before the altar, and consoling himself with drink. The mood of a somewhat cynical observer of the mad idealist imbues these vocal writings of Ravel—they are slight efforts, interesting, but not emotionally warming. The Berezowsky symphony, played last, added to the evening's enjoyment. Tribute must be paid to its author for expert craftsmanship and careful attention to details of construction. The audience was generous in size and appreciation.

Hart House String Quartet Reappearing in New York, where they have given annual concerts for a number of years, the members of the Hart House String Quartet were received by a large and enthusiastic assemblage in Town Hall. The Toronto organization is engaged in a tour of the United States following its yearly winter visits to many cities throughout Canada.

Unusual interest attached to the group's playing this year, as the new first violin of the quartet, James Levey, formerly of the London String Quartet, was appearing with it for the first time here. The other members remain, as before, H. Arn Adaskin, second violin, Milton Blackstone, viola, and Boris Hambourg, cello. The program included Mozart's quartet in D minor (No. 13); a contemporary novelty, entitled Moods (op. 42) by H. Waldo Warner, and Beethoven's quartet in E minor (op. 59, No. 2).

The Hart House ensemble was not long in showing that it has gained a new refinement and intimacy of tone, a seizing quality and directness of interpretation, and a heightened fusion of purpose and effect, since the acquisition of its new leader. That indefinable something known as "personality" is now present in slightly different measure, although the ensemble was always one which paid meticulous attention to detail and scholarly stylistic virtues in its playing.

The new work of Mr. Warner, former member of the London Quartet, is a programmatic one, composed of seven brief sections which bear the subtitles, Pleading, Gracious, Puckish, Devotional, Hysterical, Amorous and Conceited—all of which moods are pleasantly expressed in quasi-satiric manner. Some of the best effects of the evening were attained in the Beethoven quartet one of the set which the composer dedicated to Rasoumowsky and which contains as a subtle compliment the strains of the old Russian anthem. Here the playing was of fine devotion to the highest traditions of Beethoven performance marked by strong dramatic power, subtle contrast, refined tonal beauty and exquisite moulding of detail. At the close, the audience tendered the players a long ovation.

League of Composers Music of contemporary composers was presented at the French Institute by the League of Composers on Monday night. To interpret these new works a list of prominent musicians appeared, among them Josef Wissow and Frank Sheridan, pianists; Victor Gottlieb, cellist (substituting for Horace Britt); William Kroll, violinist; Zoltan Kurthy, violist; Ethel Luening, soprano; and Otto Luening, flutist.

Messrs. Sheridan, Kroll and Gottlieb opened the recital with their interpretation of Bohuslav Martinu's trio. This opus, in five movements, was aggressively modern in content. Though a far call from the chamber music of the old masters, it proved to be of definite worth and won the favor of the listeners. Josef Wissow was the next artist heard in Isadore Freed's piano sonata. Mr. Wissow performed brilliantly and illustrated the modern trend of harmony which Mr. Freed had chosen to follow. Songs from Otto Luening's Manana and Evelyn Berckman's Dr. Johnson's Tour to the Hebrides made up the third portion of the concert. These items were sung charmingly by Mrs. Luening with the versatile Mr. Luening furnishing accompaniments both at the piano and upon his flute. Mr. Luening's numbers were especially effective as appealing material for soprano with piano background. The Berckman pieces were unusual, inasmuch as the soprano sang them with no instrumental support other than a single flute. These compositions afforded opportunity to display the artistry of the Luenings.

Marion Bauer's sonata for viola received an inspired reading at the hands of Mr. Sheridan and Mr. Kurthy. The Bauer sonata maintained a pattern and tonal coloring distinctly in the modern vein yet melodic enough to disguise the austerity which characterizes so much of the music of the contemporaries. The final offering featured Mr. Wissow in the prelude and fugue of Albert Roussel and the scherzo of Jean Françaix, which impressed as scholarly examples of today's musical activity among its creators.

The attendance for this affair was not large, but the consistent show of studious attention and appreciation that prevailed was ample proof of the interest stimulated by the introduction of this new music.

MARCH 24

Curtis Chamber Music Ensemble Music of old and modern vintage in agreeable diversity formed the program given by the Curtis Chamber Ensemble (Louis Bailly, director), in Town Hall on Tuesday evening. The assisting artists were Jennie Robinor, piano; Clarabelle Gegenheimer, organ, and Philip Frank, violin. An especial rarity was the opening number, Six Dances by Claude Gervaise, sixteenth century composer, whose mastery in piquant contrapuntal figures of his time was well displayed in these quaint *dancerics*, revised and adapted for string orchestra by Rosario Scalero. There followed the Chausson Concert for piano and violin soli, with string quartet, seldom performed but worthy of more frequent hearing as illustrating the suave poetic style and refined romantic ardor of this member of the Belgo-French nineteenth century school. The work utilized the talents of Miss Robinor and Mr. Frank to excellent advantage, both soloists distinguishing themselves, well backed up by the smooth string accompaniment under Dr. Bailly's experienced direction.

The second half of the program brought Tansman's Triptyque for string orchestra, a modern score showing strong command of form and instrumentation as well as a pronounced sense of color on the part of the contemporary Polish writer. A restoration of delightful sort was Handel's concerto for organ and orchestra (op. 4, No. 5) one of the many works in this form by the eminent master, in which Miss Gegenheimer played with much technical address and firm control of phrasing, color-contrast and registration details. This music was among the noblest heard during the evening, revealing the conductor and players in happy and enkindling mood. The program closed with Ernest Bloch's Concerto Grosso for piano and string orchestra, one of the most attractive of Bloch's scores, in its blending of old-time forms and modern descriptive idiom. It had a highly effective performance on the part of the pianist, conductor and orchestra. The audience was one of size and strong enthusiasm, and recalled leader and soloists repeatedly.

To sum up, this was one of the season's most interesting concerts, showing ripe musicianship and fine taste on the part of Dr. Bailly and his excellently trained young artists.

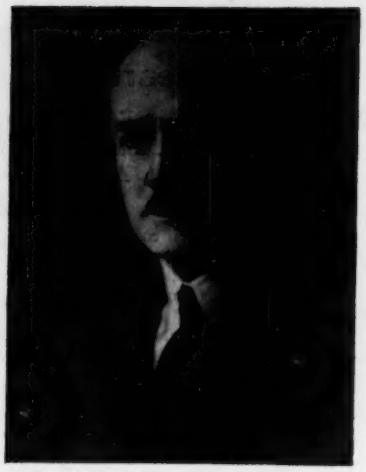
MARCH 25

Philharmonic Orchestra Conducting his last all-Wagner concert in New York, Arturo Toscanini celebrated one of his greatest triumphs with the Philharmonic Orchestra on the present evening occasion at Carnegie Hall. The audience and orchestra rose when the *maestro* made his entrance, and after each number and following the end of the program, deafening applause and prolonged cheers rewarded the series of marvelous performances with the leader in irresistible mood and form, and the orchestra at its finest in tone and technical brilliancy of playing.

Toscanini led the Flying Dutchman and Tannhäuser overtures (also the Bacchanale—Paris version—from that opera) prelude and Act III introduction from Lohengrin, prelude and Good Friday Spell from Parsifal, prelude and finale from Tristan and Isolde, and Ride of the Valkyries from Die Walküre.

What Toscanini does with Wagner is no new tale to offer musical readers, and it shall not be repeated (for the 500th time or so) at this moment, except to say that he fulfilled and even exceeded all expectations. The atmosphere in the hall was electrifying, and also somewhat poignant, for the concert represented the month or so of farewells which the adored director will be doing in New York before his lamented permanent departure from the metropolis. He was palpably much affected, and at one moment during the ovations seemed on the point of making a speech. However, he contented himself with many bows, and hand wavings toward the orchestra. Toscanini has never given out interviews or made addresses. What he had to say, he voiced in great music ideally set forth.

That is the most eloquent speech which any musician could make.



CLARENCE DICKINSON,

Mus. D., presented the oratorio, Elijah, with Frederic Baer in the name-part, at Union Theological Seminary, New York, March 24. Eleven conductors and seven organists, all from the School of Sacred Music of the seminary, under Dr. Dickinson, were associated in the performance. March 27 the usual Friday Noon Hour of Music at the Brick Church was heard, Dr. Dickinson at the organ. He also officiated at the Sunday services at the Brick Church, and at six chapel services at Union Theological Seminary, during the week.

Gil Valeriano Gil Valeriano, Spanish tenor, who has appeared in New York recital in earlier seasons, returned to the audiences of this city on Wednesday night in Town Hall. His last appearance here was several years ago, and in the interim he has been singing in Spain, Italy, France and Germany. He offered an assortment of Italian songs by Donaudy, Veracini and Giordano; French numbers by Lalo, Bernard, Debussy and Bemberg; a group in Spanish by Kurt Schindler, Obradors, Ortola and an arrangement by Abradors; and Handel's Oh, Sleep, Why Dost Thou Leave Me?, Love Has Eyes (Bishop), When to Her Lute Corinna Sings (G. Bush), and Fur Musik (Robert Franz). Mr. Valeriano has a voice of clarity and ingratiating quality, good volume and control. His singing is distinguished by emotional depth and his range of tone color is extensive. The voice has definite dramatic timbre. The audience was of good size and applauded cordially. Herman Neuman was a sympathetic accompanist.

MARCH 26

Philharmonic Orchestra Repeated on Friday and Sunday afternoons, the Thursday evening (Carnegie Hall), program of the Philharmonic Orchestra, was conducted by Arturo Toscanini on all three occasions. It consisted of Schumann's Manfred Overture, Mendelssohn's violin concerto (Nathan Milstein, soloist), Sibelius' En Saga, and Ravel's Daphnis and Chloe Suite (No. 2).

The mighty leader demonstrated his usual musical and stylistic superiority, his command of the orchestra, and power to paint in tone of all the required colors.

He gave arresting utterance to the Schumann overture which does not rank with the best of that composer's music. Sibelius' tone poem—too long for what it has to say—found deeply sympathetic response from Toscanini. One of his most fascinating productions has always been the subtly beautiful Ravel work, and once more the direction of the baton master emphasized all the fancy, brilliance, and glittering hues of the French genius.

Milstein's performance of the Mendelssohn concerto had refined sentiment, flawless shaping, ease and elegance in bowing and digital skill. The *andante* was sounded with tone of serene quality. The final movement, taken at high speed, furnished compelling virtuosity that stirred the listeners into recalling the player half a dozen times.

CARMELA PONSELLE
MEZZO-SOPRANO
OPERA
CONCERT
RADIO
Exclusive Management: William Miller, Charles Morrison Agency, Park Central Hotel, N. Y. C., CIrcle 7-8000

FELIX FOX
Pianoforte Instruction
By Appointment
AEOLIAN HALL, 54th St. at 5th Ave., New York
Tel.: Plaza 3-5400
Concert Direction: AARON RICHMOND, Copley Square, Boston

AFFILIATED MUSIC CORPORATION
Successors to
Amkniga Corporation formerly Sole Representative for North and South America of all music imported from Russia.
AVAILABLE NOW AT LOWER PRICES
Tschaikovsky—4th Symphony } orchestra scores, each $10.00
" 5th Symphony } orchestra parts, each 9.50
" 6th Symphony } extra string parts, each ..... .70
Gliere—Dance of the Russian Sailors from the ballet "The Red Poppy"—orchestra score, $3.50; orchestra parts, $3.50; extra string parts, each, 20c.
Music sent on approval. If unable to procure from your local dealer apply direct to:
AFFILIATED MUSIC CORPORATION
Sales and Rental Division
549 West 42nd St., New York City

The orchestra acquitted itself nobly in every number, giving a particularly vital and closely knit accompaniment in the concerto. Toscanini seemed to make himself a veritable part of Milstein and his performance.

Neva Fenno A vocal recital by Neva Fenno, soprano, at Steinway Hall, showed that the young artist has a pleasant voice of high range. Her best singing was undoubtedly done in French items by Massenet, Delibes, Paladilhe and Offenbach. Her German articulation was excellent, but coloratura numbers lacked facility of technic. Songs by the American composers Watts, Ware, Charles and Scott completed the list, with Esta Pike at the piano.

MARCH 27

Olive Bond Olive Bond, a soprano from South Africa, made her New York debut in Town Hall on Friday night before a well filled house. She had the capable assistance at the piano of Frederick Bristol. Miss Bond, a personable singer with a simple and pleasing stage manner, devoted her first group to numbers by Bassani, Mozart, Cimarosa and Carey-Lane Wilson; a French assortment followed by Delibes, Koechlin, Debussy and Faure; the Mad Scene from Donizetti's Lucia di Lammermoor (she had the assistance of George Possell, flutist, in this passage); and songs in English by Cyril Scott, Castelnuovo-Tedesco, R. M. Tonnele, Arthur Bliss and Mortimer Browning. Miss Bond's voice has purity and an exquisite quality, although she was guilty of occasional technical carelessness. Much applause rewarded her.

MARCH 28

Philharmonic Orchestra Concert for Children The Chalif Dancers were guest artists with Ernest Schelling and the New York Philharmonic Orchestra on Saturday morning in Carnegie Hall before an enraptured juvenile audience. Mr. Schelling began the program with The Call of the Plains by Goldmark, a tribute to the late composer. He then proceeded to give a brief history of the development of the art of dancing, with illustrations of colored slides. The Chalif group provided dances to a suite from Rameau's Acante et Cephise, the minuet from the Mozart symphony in E flat, the polka and dance of the comedians from Smetana's The Bartered Bride, the Flower Waltz from the Nutcracker Suite of Tschaikowsky, and Gliere's The Red Poppy. During interludes for change of costumes the orchestra played Frederick Stock's Symphonic Waltzes and the Polovtzian Dances by Borodin. The morning presented one of the most vivid and enjoyable entertainments which these young audiences have witnessed. Ardent applause rewarded Mr. Schelling and the spirited and skilled young dancers, especially in the Dance of the Comedians, which brought a tiny acrobatic dancer, a clown, an active horse (made up of a fabric hide and two "inner men") and other circus performers.

Neighborhood Music School Concert On Saturday afternoon the talented students of the Neighborhood Music School were presented in a thoroughly entertaining concert in Town Hall. The young musicians were listed as juniors, seniors and intermediate class pupils and were introduced accordingly. The opening number featured the intermediate orchestra under the direction of Fannie Levine in the *allegro* movement from Haydn's symphony in D major. There followed solo selections by the juniors who showed surprising ability in their readings of compositions both for piano and for violin by Schubert, Bach, Mozart, Boccherini and Mendelssohn. Chamber music received skillful treatment from the school trio, heard in the *allegretto* of Mozart's trio in G major, and the quartet who furnished a masterful interpretation of the *allegretto scherzando* and *poco allegro* from Dvorak's Bagatellen (op. 47). Student soloists won laurels with Leon Kushner's playing of Ravel's Jeux d'Eau, Paul Gelrud's execution of two movements from the sonata for unaccompanied violin by Hindemith, and Earl Maiman's brilliant performance of the Beethoven Emperor Concerto (No. 5) in E flat major (op. 73) with the impressive background of the senior orchestra under the baton of Hugo Kortschak. The Beethoven opus brought the occasion to a close.

LUCILLE MANNERS,
one of the many radio artists from the Dornay-Culp studios in New York, continues her broadcasts on Friday evenings on the Cities Service program, replacing Jessica Dragonette, who is on vacation.

Worthy of mention are those who took part in the chamber music, the trio being formed by Eleanor Wolman, violin; Leo Teraspulsky, cello and Phyllis Cohen, piano; and the quartet enlisting the forces of William Ehrenkrantz, first violin; Philip Callaci, second violin; Norma Horowitz, cello and Laura Seeman, piano. Among the juniors, Yehudi Weiner was prominent for his two original pieces, The Puppet Show and The Winter's Sun Is Setting. The remaining juniors who distinguished themselves were Robert Ratner and Martin Sperber (piano four hands), Allan Kurtzman, Veronica Mimoso, Algernon deLuca and Eleanor Fine. In the course of the afternoon one could readily appreciate the fine work which this school is doing and the musical careers which its teachers are helping to form.

Helvetia Maennerchor A Swiss male chorus of sixty-five voices, the Helvetia Maennerchor, appeared in the concert celebrating its seventy-eighth season on Saturday evening at Town Hall. Under the leadership of Edward E. Bechtel, the group was heard in a series of choral works including songs in German, French, Swiss dialect and English. Artists who assisted in the recital were Elsa Moegle, harpist, who contributed two intervals of tastefully selected harp literature, and Jenny Huebner-Geering, pianist, whose solos listed Mozart's sonata in D major (K 567) and the prelude, choral and fugue of Cesar Franck.

Notable among the assets of this vocal ensemble were the splendid cooperation given their leader, the unison of attack, well balanced harmonies and consistent fidelity to pitch. A prominent feature of the evening was the yodelling exhibition given by Emil Rutz wherein a solo yodel was set to accompaniment of a chorus. Although the piano was on the stage, its only service to the choristers was to give them their key, the offerings being entirely *a cappella*. Miss Moegle scored with the delicacy and polish which characterized her performance on the harp, and Miss Huebner-Geering's interpretations revealed a piano technic and sensitive musical expression. The large audience in attendance applauded heavily.

MARCH 29

Eleanor Berger A recital worthy of high rank among similar events of the season was the appearance of Eleanor Berger, contralto, at Town Hall on Sunday afternoon. Miss Berger's program led off with three Italian songs by Gluck, Marcello and Paisiello. After these came a group of Lieder counting the works of Schubert, Strauss and Brahms. A French list held selections of Duparc, Hüe, Holmés and Szulc, and for her closing items she chose from composers Edward Horsman, Alma Goatley, Mortimer Browning and Campbell-Tipton.

Miss Berger's voice is of rich timbre lacking quality in neither high nor low register while the middle intonation is especially noteworthy for its wealth of tonal beauty and fullness. A lovely impression was created by her interpretation of the Italian items in which she delighted her listeners with her display of polished singing and easy flow of diction. As a Lieder exponent, Miss Berger earned the undisguised approval of her audience who were charmed with the vitality and warmth with which she sang. One of the most beautiful intervals of the afternoon came with Miss Berger's execution of the Holmés l'Heure de Pourpre, for here all of her musical assets seemed to unite in producing an effect exquisite and dramatic. The stage presence of this contralto calls forth much admiration for impeccable taste and an approach to her task as poised and unassuming as her performance is appealing. The attendance was large nd enthusiastic for encores. Edwin McArthur as accompanist fulfilled the requirements of his role with finesse.

Harvard Glee Club and Radcliffe Choral Society One of the season's most colorful choral events came with the appearance of the Harvard Glee Club and Radcliffe Choral Society at Town Hall on Sunday evening. The first half of the program listed works of Handel, Nanino, Gastoldi, Pergolosi and a first New York performance of Randall Thompson's The Peaceable Kingdom (commissioned by the League of Composers). The latter portion of the selections offered held another initial New York presentation in Igor Markevitch's Cantate (Part III) which was sung by the glee club with Jean McMorran taking part as soloist. Additional numbers were The Nightingale (Weelkes), O Du Eselhafter Martin (Mozart), Three Songs from Sea Shanty Suite (arranged by Colin McPhee) in which D. P. McAllester, A. K. Dacy and J. L. Bishop assumed featured roles, respectively, in Highland Laddie, Stormalong and What Shall We Do with a Drunken Sailor, Two Folk Songs (arranged by Robert Delaney) and finally Bach's Singet dem Herrn ein neues Lied (opening chorus from cantata 190). The conductor was G. Wallace Woodworth.

Mr. Woodworth led his ensemble with authority and blended the voices skilfully with gratifying results. The glee club sang with vigor and attained marked success both as a unit and when joined by the forces of the choral society. Especially liked were the items of the Sea Shanty Suite which were made doubly effective by tympani accompaniment deftly executed by Ben Leff and Henry Denkie. The Radcliffe group sang with sweetness and careful observance of pitch. So popular was their interpretation of The Arkansaw Traveler (one of the two folk songs) that they were obliged to repeat it. Piano background was furnished by Egbert W. Fischer and Irving G. Fine for the glee club and by Bernice Bragdon and Margaret M. MacDonald for the choral society. A distinguished audience attended the concert and much cordial applause was accorded.

Scriabin Circle Closes Season

Monthly meetings of The Scriabin Circle have been held in New York, under the founder-president, Katherine Heyman, at which discourses on the harmonies and aesthetic principles of this composer were given by her, with illustrations at the piano. A branch under Fabion Bowers was established at Norman, Okla. In March the final meeing of this season took place, when Miss Heyman talked on the Scriabin eighth sonata, with piano illustrations. The circle is now discontinued for the season.

Miss Heyman is giving three Lenten Conferences up to April 2, at the Perkins home in Greenwich, Conn., the subjects being Ancient Modes in Modern Music, Rhythms, and Scriabin.

A ★★★★ SUCCESS!

New York Recital—Town Hall

March 23rd, 1936

HART HOUSE
STRING QUARTET

"Vigor — Color — Individuality"
New York Times

"Highlight of the Current Season"
New York American

"Extremely Accomplished — Singing Quality—Tasteful Interpretation"
N. Y. Herald-Tribune

"One of the finest interpretations in this genre that the season has recorded"
N. Y. Sun

"Attracted a large and brilliant audience —Has come to occupy a foremost place"
N. Y. Evening Journal

NOW BOOKING SEASON 1936-37

Management: Haensel & Jones
Division: Columbia Concerts Corp. of Columbia Broadcasting System
113 West 57th Street New York

Los Angeles Orchestra Presents Schnabel as Brilliant Soloist

Klemperer Restores Bruckner's Seventh—Schnabel and Huberman in Sonata Recital—Tudor Singers' Concert—Bandmasters Hold Clinic

LOS ANGELES.—The superb pianism of Artur Schnabel won him an ovation that lasted for several minutes after his interpretation of the Brahms second concerto with the Philharmonic Orchestra in the Auditorium on March 19. The tribute was well deserved, both as a virtuoso and a master musician. Clean-cut phrasing delivered his musical message with that unassuming sincerity that marks the highest pinnacle of artistic finesse. He delivered it genially, without concessions to virtuosity, though his playing was enjoyably brilliant. Otto Klemperer balanced the piano with an equally admirable orchestral accompaniment.

The first portion of the program was occupied by the initial performance here of the Bruckner seventh symphony. If a competent arranger were to cut its seventy minutes of performance to about twenty, it might be worth hearing. As it stands, there are too many pages of notes and too few of musical value. Bruckner borrowed serenely from both his contemporaries and his predecessors, but added little or nothing to them. His greatest weakness was his rhythmic poverty and lack of climactic values, despite movements of genuine elevation and nobility. Klemperer conducted with methodical exactitude that succeeded only in making the work unfortunately appear stodgy.

Scholarly precision and exacting musicianship were dominant in the recital of sonatas for piano and violin given March 24 by Artur Schnabel and Bronislaw Huberman. The concert had the atmosphere of half a century ago, not only in the program, but in the playing as well. The interpretations were invariably elegant and refined.

Schnabel's magnificent pianism was the most enjoyable portion of the recital. Perfect control sharply etched each line and phrase with symmetrical contours and real beauty of tone. His relaxation was in sharp contrast to Huberman's exhibitory gesticulations. The violinist offered a dry, brittle tone, of incisive timbre.

First played was the Brahms D minor sonata (op. 108). The forthright directness of its thematic material was admirably enunciated. The Beethoven G major sonata (op. 96) was inclined to be pedantic in its reading, with the exception of the *adagio*, which was given considerable feeling. By way of contrast was the fluent grace of the Mozart B flat major sonata (K. 378). The *rubato* of the *andantino* showed some difference of viewpoint between the players, but the jolly lilt of the *rondo* was thoroughly engaging. A lovely peroration was the C major Fantasie of Schubert (op. 159) given with suitably romantic flavor.

TUDOR SINGERS DELIGHT

The atmosphere of Elizabethan England was pleasingly presented by the Tudor Singers in a costume recital in the Biltmore Hotel Music Room, March 20. Decked out in the finery of the period, the four singers, Ruth Somerindyke, soprano, Frances Warren Haynes, mezzo, Charles Fritz, tenor, and Eugene Pearson, baritone, sat around a table, while Daisy Sinclair provided the piano accompaniments from behind them.

The four voices blended well, and offered the delightfully lilting and often florid music with sincerity of approach and considerable charm. A continuity serving to introduce the various selections was provided by making the occasion seem a friendly discussion.

Solos were offered by each of the four singers, in addition to their ensemble numbers, and all were warmly received by the audience. Songs by Arne, Bishop, Purcell, Morley, di Lasso and others composed the first group. The second portion of the program was a cycle of old English melodies, Flora's Holiday by H. Lane Wilson. An enjoyable encore was a setting of Old Mother Hubbard, in the florid style of Handel.

BANDMASTERS' CLINIC

The Southern California Bandmasters' Association instituted its first annual clinic and concert at the Belmont High School on March 21. The meeting included talks and demonstrations by various bandmasters, culminating in the concert in the evening, with ten of the leaders each conducting a selection.

The Clinic Band was selected from young players in various schools, and offered a highly commendable concert at the end of a strenuous day. Col. Vesey Walker showed the possibilities of concert band work in a movement from the Fauchet symphony for band. Roy H. Schwieger displayed effective control of nuance and balance in his reading of the American Patrol. Thomas Rice showed the contrast between the average band group and a real concert band, by conducting a selection from La Traviata with a small group, and repeating it with the whole ensemble.

Such a concert stresses the fact that little or no music actually written for concert band is available, and that most of the transcriptions are made with absolutely no intelligent grasp of the possibilities of the concert band ensemble. This should be a field that composers might find it both advisable and profitable to look into, for there are many bands in the country. So far the trouble with band music is that it has been written by bandmasters. If a few skilled composers were to try their hands, the results could not possibly be worse, and perhaps would result in a new outlet for compositional activities.

ELEANOR BERGER, contralto, made her New York debut at Town Hall, March 29. On April 7 she sings with the Allentown (Penn.) Choral Society, and will be heard in concert April 15 at Mt. Vernon, N. Y.

Rambling Around

Maurice Zam, called "The Music Master" by KHJ radio station of Los Angeles, has been engaged to broadcast regularly each Sunday afternoon. He began March 22 with an illustrated lecture of classical and modern piano music. Also Mr. Zam plays over Station KECA each Wednesday night and a recent program was made up of pre-Bach composers which included a suite by Bohm, a sonata by Kuhnan and a toccata by Weckman. Mr. Zam appeared as piano soloist on March 19 for Los Angeles Medical Association.

* * *

Victor Pranski, vocal specialist, has been living in Hollywood for the past year. He formerly was located for twenty-two years in New York City. Mr. Pranski sang with the Henry W. Savage English Grand Opera Company for three successive seasons and afterwards joined various opera companies and at the same time had appearances in concert, oratorio and church. He was tenor soloist for a number of years with Paulist Choristers in New York under the leadership of Father Finn. Mr. Pranski is teaching several movie stars and opera singers in his Hollywood studio.

* * *

Ernest Schelling, pianist and conductor, appears with the Los Angeles Philharmonic Orchestra as conductor of two concerts for young people on April 8 and 23 at the Philharmonic Auditorium. He is being presented under the auspices of the women's committee of the Philharmonic Orchestra of which Mrs. Cecil Frankel is president. A third young people's concert will be played April 24 in the Municipal Auditorium in Pasadena.

* * *

The Los Angeles Philharmonic Orchestra appears in two broadcasts over radio station KFI on April 9 and 23. These concerts are being sponsored by the Standard Oil Company of California and the former will be conducted by Richard Lert and the latter by Henry Svedrofsky. Brahm's Requiem is to be given on April 16 and 17 by the Los Angeles Philharmonic Orchestra at the Philharmonic Auditorium.

* * *

Ruby Gerard, violinist, has just reached Hollywood, where she is locating for playing and teaching. Miss Gerard toured this country with Sousa and his band a number of seasons ago and at the same time gave annual recitals in New York. Afterwards she went to Europe and gave recitals at Wigmore Hall, London, then to Nice, Cannes, Monte Carlo and other French cities. She recently gave a recital in Nevada including one at the University of Nevada in Reno.

* * *

Irene Robertson, organist of the First Methodist Church of Los Angeles, offered a recital on March 24, in the church assisted by Helen Mead Little, flutist, and Zaruhi Elmassian, soprano. Organ numbers included three by Southern California composers, Roland Diggle, Frank H. Colby and Jos. W. Clokey.

* * *

The Pasadena Civic Orchestra (Reginald Bland, conductor) played its seventh concert of the current season on March 28 at the Pasadena Civic Auditorium. The program opened with the Egmont Overture and

MARION TALLEY — COLORATURA SOPRANO — OPERA — CONCERT — RADIO — NBC Artists Service, 30 Rockefeller Plaza, New York

RALPH THOMAS — TENOR — VOICE SPECIALIST — 672 S. Lafayette Park Pl., Los Angeles, Cal. Phone Fl. 1661

MARGUERITE LAMAR (MRS. THEODORE STEARNS) — CHANTEUSE DRAMATIQUE — TEACHING — OPERA — CONCERT REPERTOIRE — 2008 Pelham Av., Los Angeles, Calif. Phone WLA 31830

ARCH BAILEY — BARITONE — RECITAL — RADIO — ORATORIO—TEACHING — Soloist — 20th Church of Christ Scientist, 1541 Westwood Blvd., Los Angeles, Calif. Phone West L.A. 31548

GLEN ERIKSON — BASS-BARITONE — with — PARAMOUNT STUDIOS — Hollywood, Calif.

MARGARET ELLEN MACCONACHIE — STUDIOS — TEACHER OF VOICE — Address care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

JOHN SMALLMAN — TEACHER OF VOICE — Coaching in Oratorio and Lieder Singing — Mus-Art Center — Phone Prospect 8474 — Los Angeles, Calif.

JOY MCARDEN — SOPRANO — de l'Opera, Paris — Opera, Oratorio, Concert — TEACHING — 117 Fremont Place, Los Angeles, Calif. WY 7163

LAURA SAUNDERS — SOPRANO — CONCERTS—OPERA — FOLKSONG RECITALS IN COSTUME — 5617 Hollywood Blvd. Hollywood, Calif.

HAROLD HURLBUT — Internationally Known Voice Teacher — PARIS — ROME — NICE — NEW YORK — DE RESZKE EXPONENT — Has trained many artists of Opera, Radio, Stage and Screen — 2150 Beachwood Drive — Hollywood, Calif. GL. 1066

ARTHUR ROSENSTEIN — ACCOMPANIST and COACH — Metro-Goldwyn-Mayer Studios — Culver City, Calif. — Phone: Hillside 3788

CHARLES WAKEFIELD CADMAN — COMPOSER — PIANIST — Mgt.: Harry Culbertson, 5525 Blackstone Ave., Chicago — Personal Address: 3578 4th Avenue, San Diego, Calif.

FORMERLY CONDUCTOR CHICAGO CIVIC OP. CO. SACERDOTE — 13 YEARS DIRECTOR VOCAL AND OPERA DEPTS. CHICAGO MUSICAL COLLEGE — TEACHER OF MANY OUTSTANDING SINGERS IN MOVIES—RADIO—OPERA—CONCERT — Now located at 6054 Yucca Street, Hollywood, Calif.

FRANK FOREST — TENOR — PARAMOUNT STUDIOS — CHICAGO CIVIC OPERA — Management: (Concerts—Opera) N.B.C. (Pictures) Myron Selznick & Co., Inc., Hollywood, Calif.

OLGA STEEB — PIANO SCHOOL — SUMMER MASTER SCHOOL — June, July, August, 1936 — Courses in Piano Playing, Normal and Theory Subjects. — 3829 Wilshire Boulevard — Los Angeles, Calif.

MILLS COLLEGE — SUMMER SESSION of MUSIC — JUNE 22 to AUG. 1, 1936 — Accredited — Degrees Awarded — LUTHER BRUSIE MARCHANT, Dean — Mills College P.O., California — 85th Year (Near San Francisco)

ANDRES DE SEGUROLA — TEACHER OF SINGING — Beginners or Professionals — Coaching, Bel Canto, Interpretation — Chairman Opera Committee, Hollywood Bowl; Chairman Opera Committee, Festival Allied Arts. — 1962 N. Highland Ave. Hollywood, Calif. Tel. GLadstone 9988 — 12 YEARS WITH METROPOLITAN OPERA, NEW YORK, IN THE GOLDEN DAYS OF TOSCANINI, CARUSO, FARRAR, ETC.

was followed by the C minor piano concerto played by Doris Maclean, winner of the audition for pianists held in February. Miss Maclean is a native of Alberta, Canada, and since coming to Los Angeles has studied with Vernon Spencer and Richard Buhlig. Beethoven's seventh symphony closed the concert.

* * *

Alix Young Maruchess, player of viola and viola d'amore, was heard in a concert on March 26 at the University Club in Pasadena. The program was composed of seventeenth and eighteenth century music, including a work by Hindemith, a choral-prelude by Bach, a Handel concerto and modern works of Granados, Debussy, Bloch and Rachmaninoff. Ralph Linsley was the accompanist.

* * *

Nino Martini, tenor of the Metropolitan Opera and the screen, appears in a recital on April 21 at the Los Angeles Philharmonic Auditorium under the management of L. E. Behymer.

* * *

Leopold Stokowski and the Philadelphia Orchestra play two concerts in Los Angeles on April 27 and 28 under the management of Merle Armitage.

* * *

The Philharmonic Orchestra under Otto Klemperer, conductor, offers one more student concert this season, on April 18 in Royce Hall at the University of California (Los Angeles).

* * *

James Burroughs, singer and vocal teacher, has been teaching in Hollywood for the past two years. Before this he was a soloist on radio station KFI for eight years. Mr. Burroughs was a member of the cast of In Blossom Time at the Century Theatre in New York and afterwards he was the principal tenor with Eleanor Painter in The Chocolate Soldier, Oscar Straus conducting. Since coming to Hollywood, Mr. Burroughs has been in two important picture productions, namely, the original Broadway Melody and the Hollywood Revue.

* * *

Marguerite Lamar, soprano of West Los Angeles, appeared in a program of German Lieder on March 27 at Beverly Hills, before the Delta Phi Alpha sorority, honorary German fraternity of the University of California at Los Angeles. She was assisted by Paul Sauer at the piano. Mme. Lamar gave an opera vignette on Strauss on March 12 at Holmby College. Co-artist on this program was Dr. George Liebling, pianist, who played a group of his own compositions in addition to accompanying Mme. Lamar.

* * *

Sari, pre-war operetta, will be brought to the screen by Metro-Goldwyn-Mayer. It was originally produced by Henry W. Savage in New York in 1914.

* * *

Marguerite Namara, mezzo-soprano, who is known for her many appearances in both grand and light opera in this country, has been engaged to sing the title role in one of the Carmen performances to be given on June 25 and 26 in the Hollywood Bowl. The performances are being sponsored by the Hollywood Bowl Opera Festival Association. Carmela Ponselle will sing the other performance.

* * *

Gladys Swarthout's next picture at Paramount Studios is to be a dramatic role in The New Divorce.

* * *

Carmen is to be filmed by Paramount Studios. Leopold Stokowski and the entire Philadelphia Orchestra have been engaged for this production and according to reports both the orchestra and chorus will be recorded in New York this fall and the story is to be enacted by the cast in Hollywood.

* * *

The University of Southern California (Max Swarthout, director of the music department) is planning an evening course in music appreciation.

* * *

Ernst Bacon, pianist, composer and conductor of San Francisco, has been transferred to Los Angeles as the new county director of the Federal Music Project. Mr. Bacon hails from Chicago originally. He won the Pulitzer prize in 1932 and specializes in songs set to American poetry. He directed the Federal Project Orchestra at San Francisco as well as being the head of the Federal Project here.

Edwin Lester, producer of light and grand operas in Los Angeles, has announced a four week's season starting May 4 in the Philharmonic Auditorium. Alonzo Price, New York theatrical director has been engaged to direct. Mr. Price is also an actor, singer and dancer, and was in charge of municipal opera in St. Louis and Hartford, Conn.

* * *

A reunion of old musical friends took place on March 22, when Harold Hurlbut, voice teacher, had Andres de Segurola, Charles Dalmores, Erik Rhodes and Edward Everett Horton at his home in Hollywood. Mr. Rhodes aside from being an actor with RKO, is also a composer.

* * *

Margaretha Lohmann, concert pianist of Los Angeles, teaches at Whittier College, Whittier, Cal., a suburb of Los Angeles, where she has been the head of the piano department for the past seven years. Miss Lohmann is an artist student of Ann J. Eackus of Los Angeles. Formerly she studied piano with Bela Bartok in Salzburg and composition and counterpoint with Dr. Paul Pisk in Vienna. Miss Lohmann played a concerto with orchestra at the Hollywood Bowl in the summer of 1933 when Bernardino Molinari conducted.

* * *

Alexander Murray, violinist, gives a recital on April 23 at the Wilshire Ebell Theatre under the management of Ruth Creed Young, a newcomer to Hollywood in the managerial field. Miss Young comes from Portland, Oregon.

* * *

The University of Southern California music department arranged a program of Lenten choral compositions and orchestral numbers which were given on March 31 on the campus in Bovard auditorium. The first part consisted of choral and symphonic numbers and the second part was given over to Dubois' Seven Last Words, sung with orchestral accompaniment.

* * *

Bertha Vaughn, voice teacher of Los Angeles, has recently placed many of her artist pupils in pictures. Florence Rubens, Pauline Guthrie and Lawrence Guterson have been singing with MGM, Warner Brothers and Columbia. Miss Rubens broadcasts on the Lucca-KHJ hour Saturday afternoons and will be soloist Good Friday night and Easter Sunday at the First Baptist Church. Gertrude Warren Barry was soloist with the Otto Rasbach trio on March 31 at the Highland Park Ebell Club. She recently presented a recital before the Saturday Club of Sacramento at the Senator Hotel and was soloist with the Philharmonic Trio for the Eagle Rock Women's Club. Miss Guthrie appeared at the Hollywood Opera Reading Club. Four of Mrs. Vaughn's pupils appear regularly in the California Melodies program on station KHJ.

* * *

Richard Buhlig, pianist and teacher of Los Angeles, recently played with the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor). Since last fall he has been engaged in making recordings of Bach's The Art of Fugue for the phonograph.

C. D. K.

St. Louis Players in Birmingham

Music Club Presents Visiting Orchestra Under Golschmann—Other Musical Events

BIRMINGHAM, ALA. — The Birmingham Music Club brought its brilliant season of artists concerts to a close with a presentation of the St. Louis Symphony Orchestra under the baton of Vladimir Golschmann. It was a rare and interesting experience for the large audience that sat in rapt attention under the spell of Golschmann's sensitive and decisive baton. His unmistakable authority and the control he exercised over his players made the program stimulating and oft-times dramatic. He began his program with Bach's toccata in D minor, as orchestrated by Tansman, and followed with Sibelius' symphony (No. 2) in D major. This splendid work was presented with the utmost beauty and effectiveness. Other numbers were Moussorgsky's fantasie, Une nuit sur le Mont Chauve; Debussy's L'Apres Midi d' un Faune; and the prelude to Wagner's Die Meistersinger. Especially after the Debussy number, and at the close Golschmann and his men were vociferously applauded. They played as encores De Falla's La Vida Breve; the entrancing Boccherini Minuet, and a selection from Rimsky-Korsakoff's Coq d'Or.

RESIDENT ARTISTS HEARD

The Birmingham Music Teachers Association presented Edna Gockel Gussen, prominent Birmingham concert pianist and teacher, in recital celebrating the fiftieth anniversary of her work before the public. A large audience of admiring friends and fellow musicians heard her splendid program with enthusiasm. She played numbers by Bach, Beethoven, Brahms, MacDowell, and Liszt, ending with the last composer's brilliant Mephisto Waltz.

The Birmingham College of Music (Guy Allen, president) presented Beth Ferguson, pianist, member of the faculty, in recital at the college, before a large and responsive audience. Miss Ferguson played brilliantly a difficult program, including the Bach-Liszt fantasie and fugue in G minor; numbers by Chopin and Schumann; the Grieg concerto in A minor (in which the orchestral part was played on second piano by Rosalie Postell Ruffin); and her own composition, Sonata (op. 5). Miss Ferguson not only revealed fine pianistic ability, but a decided gift for creative work, for her sonata was well conceived and finely executed.

The Birmingham Music Teachers Association presented Mieczyslaw Ziolkowski, Polish pianist, who is now at the head of the piano department of Alabama College, in recital at the Tutwiler Hotel. There was a large and discriminating audience present, who heartily applauded Mr. Ziolkowski's numbers. They included the Bach-Tausig-Busoni toccata and fugue; Beethoven's Sonata Appassionata; numbers by Bela Bartok, Eugene Goossens, and one of his own compositions, the Witches' Dance; closing with a charming performance of a Chopin scherzo.

The Apollo Boys Choir (Coleman Cooper, director) gave a beautiful program of sacred and secular music at the Tutwiler Hotel on March 25. An arrangement of Strauss' Blue Danube was greatly enjoyed by the enthusiastic audience who heard them, as was Das Wiegenlied, and several sacred numbers. They were presented in concert on this occasion by the Ninovan Club.

The Birmingham College of Music presented Mary Tarrant McPherson, pianist, and Alice Wentz, vocalist, in recitals at the college.

A. G.

FOWLER & TAMARA
CONCERT DANCE RECITALISTS

FOWLER
&
TAMARA
SCORED
in
LONDON
now in
PARIS
in
Mystic Persia
(danse characteristique)

Ask for Remaining Open Dates in America 1936-37

CONCERT MANAGEMENT
ARTHUR JUDSON, INC.
Division: Columbia Concerts Corporation of Columbia Broadcasting System
113 W. 57th St., New York

G. H. Dalrymple, *Personal Rep.*,
229 West 42nd St. N. Y. C.

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London) ...Associate Editors
IRVING SCHWERKE (Paris)
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS — JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2218.
BOSTON AND NEW ENGLAND HEADQUARTERS—F. EVERETT DYER (in charge), 246 Huntington Avenue, Boston. Telephone, Kenmore 2290.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1967. Cable address: Musicurier, London.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Rosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK APRIL 4, 1936 No. 2893

The discord has gone out of European music and into its politics.

—o—

Theme song for Furtwängler: *"Es wär' so schön gewesen"*, from Nessler's opera, The Trumpeter of Säkkingen.

—o—

The musical season is rushing to a close, and still no new Beethoven, Brahms, or Wagner has been discovered. The old ones doubtless will hold over into 1936-37, and without tarnishing.

—o—

About 2,500 delegates are in New York this week for the Music Educators National Conference. No line of endeavor in America has shown more progress during the past thirty years or so than the methods of teaching music. It remains only to capture many more listeners and to teach them to listen.

—o—

Place aux dames! A New York publication—so far only one page in size—is Women in Music, whose Vol. 1—No. 7 reaches this stern editorial desk. We like the sub-caption: "No Crusading, No Pleading." That's splendid, girls, and entirely in keeping with the new spirit of your sex. Big brother Musical Courier welcomes you with a fraternal kiss and will be glad to see you push your endeavors to complete success. The publication is devoted primarily to the interests of women's orchestras and bands.

—o—

The musical well-being of the country depends on the creation of a young army of music lovers. Is there not a remarkable irony in the fact that so much labor has been expended in the public schools to make students appreciative of literature—much of it without definite result—and at the same time, until recently, they have been allowed to remain almost illiterate in music and art? There is a sore need for finer standards of appreciation *via* the eye and ear, to counterbalance the all-too-prevalent tendency in America to make all education "practical" and productive of money-earning capacities. If our present business leaders had been subjected to such instruction in their youth, the story of musical development in the United States might not have been such a record of slow and difficult progress.

Operatic Retrospects

The close of the Metropolitan Opera Association's winter season, followed by its visits to Boston, Baltimore and Rochester, places a successful period to the activities of the first year under the general management of Edward Johnson. The popular spring series will doubtless contain other interesting revelations, but this is in a special category.

A look backward over the all-too-brief program of operatic enterprise reveals that if it was not an outstandingly spectacular period, comparable to the stirring times when the Metropolitan warred with Hammerstein and *bel canto* brickbats flew, the winter of 1935-6 had sturdy worth and was enlivened by a new and promising spirit.

Numerous daily newspaper scribes have already remarked that the most impressive performances were of the highest masterworks in the repertoire, in Wagner's most demanding music dramas, such as Tristan and Isolde, Die Meistersinger, and The Ring. In fact, Wagner was the season's "best seller," as well as the backbone of the repertoire. His operas had thirty-eight performances, all of them of a quality (save for a few minor assignments of roles) to take their place with the best now given in the world. The next most popular composers were Verdi and Puccini, with eighteen and sixteen hearings, respectively.

The repertoire was largely restricted this season, because of financial considerations, to the few outstanding works which draw audiences without fail in every country. The restorations were Fidelio, heard twice; La Rondine and La Juive, both sung three times; Gianni Schicchi, a strong success in its English version, having five performances; and Carmen, with Rosa Ponselle as its ebullient heroine. The public showed an increasing liking for this last work, included seven times in the bills.

The consulship of Edward Johnson began with eminent success, since the aims of the management were carried out without hitch, and the public responded in a fashion that exceeded expectations. The main objective was to remain within the budget; this was highly imperative since the deficit already on the books was large, and the first season under new auspices had to demonstrate that the Metropolitan was a "going" concern with an eager public. It did so. Now that Mr. Johnson and his associates have established public confidence in their ability, the general manager has stated that the next winter will see some new productions, other additions to the forces, and probably some further scenic renewals.

The season introduced a large quota of newcomers to the company, a number of whom (especially among the young Americans) showed ability and interesting personalities. The mistake was not made of dispensing with the more eminent older artists, who again formed the reliable shock troops of the organization. One had the feeling this year that the management was viewing talent with an open mind, as it were, and that the opportunities for a fair hearing were considerably extended. The principle of a liberal rotation of most roles also obtained, so that the series had unusual interest in this respect. And, finally, the ballet and orchestra were freshened with an injection of new blood.

Now that the first foundations of the new regime have been laid, there will doubtless be opportunities for further pursuit of some of the ideals which have been enunciated by the American management. These would include experiment in native works, the development of English productions, and the evolution of an authentic modern method of staging and scenic decoration. Antiquated settings bequeathed by the former management should be renewed, not with equally outmoded makeshifts, but preferably with some original attempts at plastic staging, use of solid masses against plain drops and original effects in lighting. Even discreet use of the stylized method, which has yielded good results in the Juilliard Opera School productions, would give interest to a stage which has long overstressed the rule of painted canvas. There should be a further rise in the standard of orchestral playing, which has long been one of the vulnerable spots in many Metropolitan performances. The stage direction might well be sweepingly restudied, perhaps by tackling one work at a time, difficult as this task becomes in the rush of a winter season. One does not ask miracles; only an open mind on these matters, with perhaps the importation of original modern talents in the scenic and directorial fields. The conducting staff might well be extended also to give an opportunity to gifted Americans.

To conclude, the first season has shown many refreshing new points of view, has above all demonstrated that there are gifted young native artists with command of the stage, and has been economically based on solid ground. All honor to Mr. Johnson, Edward Ziegler, Earle Lewis and their colleagues for the excellent consummation of a doubtless difficult task. Best wishes are in order for further success, increasing public response and happy "hunches" in the preparation of their program for 1936-7.

—o—

Bori's Metropolitan Adieu

When Lucrezia Bori, still in the costume of Massenet's Manon, received the tributes of a thronged house at the Metropolitan Opera at her gala "leavetaking" program on March 29, the greatly beloved singer had reason to appreciate the warmth that New York opera-goers feel for one of their favorites.

"Farewells" ere this have created highly colored pages in the operatic annals of Manhattan. Many Metropolitan patrons remember the last appearances there of Sembrich, Farrar, Scotti and others with kindled memories. These were some of the "staged" ceremonies, while death removed the sovereign Caruso without an opportunity to bid him adieu. But, in some ways, this "farewell" had an especial aura of feeling.

Owing to the fact that Miss Bori is also a member of the board of directors (the first singer to be so honored), and has taken a leading share in the campaigns to promote the financial welfare of the Metropolitan, her position as First Lady of the institution has been gratefully acknowledged. One knows that the public was paying tribute to these achievements as well as to her outstanding rank as a singing actress, when it gave her endless applause and affectionate cheers at her "gala." The generosity of the artist and the other eminent figures associated with her in this program, in donating their services so that the large proceeds might go to the Metropolitan Maintenance Fund, was a gallant gesture that may well have appealed to the imagination of the public which has shown itself eager to support the institution this season.

Undoubtedly the predominating emotion of the evening was one of affectionate regard for a brilliant and charming figure, the loss of which will leave an undeniable gap in the Metropolitan ranks.

There is no explaining the secret of personal allurement as this is projected over the footlights. Some excellent vocalists do not possess it in strong measure, and in some cases unexceptional singers have strong magnetic powers. But in the case of Bori, during a most brilliant career, all these outstanding excellencies were blended in a personality of glamorous appeal.

Who can forget the exquisite fragility of her Mimi, the weeping figure that emerges like a wraith in the Barriere d'Enfer scene in La Boheme, and voices the tragedy of that elevated duet of farewell? For many, memories of her Fiora in L'Amore dei Tre Re (unfortunately not given in recent seasons) are outstanding for wistful pathos and suffering. Then there is her Mélisande—the only one which the Metropolitan has ever seen—childlike, rapt and of a beauty to delight the eye. But apart from these, Bori has sung multitudes of roles in standard operas and in novelties that did not long endure, to each of which she contributed the same careful composition of character, and in some magical way brought the distinction that is her characteristic. In such works as La Rondine, one of her lighter but no less charming impersonations, she revealed signal appeal and a subtle and intense expression that completely identified the audience with her emotions.

The greatest tribute that can come to any artist is the strong admiration of those who listen from the cheaper seats, and of the "railbirds" that spend a hard-earned two dollars for the privilege of standing on the side throughout an evening. From their vantage point, as near the stage as it is possible for them to crowd, they watch every movement of their idols with absorbed attention.

At the end of Act I, in a recent La Rondine, the house was hushed during that long scene when nothing is sung, but the orchestra plays a wistful waltz, and Magda, the lady of fashion, emerges from her room, dressed in the clothes of a servant girl, pirouettes her way through the moonlight to the door to attend the students' ball. As the last strains of Puccini's waltz measures died and the curtains fell, one of these "standees" said, "After all, there's only one Bori."

That was the perfect tribute, expressed more concisely than in the addresses at the singer's leavetaking, but coming from the heart of one who loved opera and the delightful, ever-young and exquisite personality who brings a certain aristocracy and indefinable charm to her impersonations. One is grateful to know that concert-goers will still hear Bori, although the beloved figure no longer graces the stage at Broadway and Thirty-ninth street.

VARIATIONS

By Leonard Liebling

New York has to institute drives in order to help patronage at the Metropolitan, but here's a batch of recent San Francisco newspapers telling officially that during the fifteenth visit there of the San Carlo Company, 61,000 persons paid to attend the performances, and some more thousands were barred by "sold out" signs.

Similar reports are on hand also in further clippings from Seattle, Portland, Victoria and Vancouver.

In the last-named city, the Daily Province (March 25) says that the San Carloans opened "to a packed house."

Fortune Gallo, the impresario, has my abiding admiration. For twenty-six years an independent producer of grand opera, continuously on the road with a large ensemble, he not only owns a bank account but also is swelling it appreciably from year to year. No earthquakes, dust storms, strikes, blizzards, forest fires or floods—not even the depression—stopped Gallo from his annual Coast to Coast tourings. He is intrepid and indomitable; more, he is an undeniable institution.

* * *

Lest it be thought that Gallo's prices of admission attract no fashionable patronage, a page of photographs in the Seattle Daily Times (March 17) proves the contrary. The cross-page caption reads, "Society Braves Storm for Opera Premiere" (the San Carlo Co. began its Seattle engagement with Madam Butterfly), and the pictures show arriving groups of fur-wrapped women and their top-hatted males, while Virginia Boren—the chronicler for Seattle's Belgravia—does this lobby-reporting quite in the New York manner:

Mrs. Reginald Bemis Persons—All in black with a flame-colored scarf.
Mrs. John W. Eddy—Blue lame with white ermine coat.
Mrs. Philip P. Marion—Flowered print on a black background with a blue embroidered Chinese wrap.
Miss Dorothea Marion—Sky blue moire gown made period style with a beige coat with round fur collar.
Miss Midge Radovan—Light blue gown worn under a shiny cerise hooded floor-length cape with corsage of orchids at her neckline.
Mrs. J. J. Witwer—Black velvet ensemble collared in white fox.
Mrs. Richard Swain—Pink crepe with bodice embroidered in crystals, and white fur wrap.
Miss Frances Swain—White crepe with sequin trimming.
Mrs. John Sundsten—Gold lame with heavy white crepe and Mandarin coat heavily embroidered. She wore a silver lace headdress.
Mrs. Floris Naglevoort—Black velvet embroidered in gold.
Mrs. George L'Abbe—Pale blue satin.
Mrs. Ernest Dunbar Clark—Sapphire blue velvet, worn under a brown velvet coat.
Mrs. Francis H. Brownell, Jr.—Black taffeta embroidered with gold stars, made with long sleeves, and close-fitting skirt and. . . .

Familiarly authentic items are the following in Miss Boren's description, after she reports that many of the foregoing folk took their seats tardily: "Evidently they felt that a late entrance was a more noticeable entrance. . . . But the rudest thing of all was when people started to leave during the most dramatic scene of the entire play, the death scene just before the final curtain. Indeed, it's hard to enjoy the final fillip, the high moments of opera, when someone is crawling over your feet, kicking you in the shins and stepping on your toes. Or, instead of seeing the heroine's face buried in the manly shoulder of the hero, the back of a man's head arises before your eyes or a beflowered hat blots out your vision—they simply couldn't wait until the final curtain.

"I assure you that the things the people sitting near you said weren't complimentary, Mr. and Mrs. 'Early Leavers.'"

Seattle proves, therefore, that it knows its opera traditions just as thoroughly as New York.

* * *

Phyllis McGinley, too, is a reliable observer of tonal occasions, for she contributes the attached to The New Yorker of March 21:

RECIPE FOR AN EVENING MUSICALE

Candles. Red tulips, sixty cents the bunch.
Two lions, Grade B. A newly tuned piano.
No cocktails, but a dubious kind of punch,
Lukewarm and weak. A harp and a soprano.

The Lullaby of Brahms. Somebody's cousin
From Forest Hills, addicted to the pun.
Two dozen gentlemen: ladies, three dozen,
Earringed and powdered. Sandwiches at one.

The ashtrays few, the ventilation meagre.
Shushes to greet the late-arriving guest
Or quell the punch-bowl group. A young man eager
To render "Danny Deever," by request.

And sixty people trying to relax
On little rented chairs with gilded backs.

* * *

Humorist F.P.A., of the New York Herald-Tribune, says that with the present wave of ill-feeling in the world, he expects someone to play Bach's "The Bad Tempered Clavichord." That leads The Post fun-maker to add: "F.P.A. would better understand this ill-feeling if he heard as many performances as we have, of 'The Well Tampered Clavichord.'"

* * *

Before we leave the subject of musical pastimes, let me quote for you what Robert A. Simon (whose impishness does not hide his sound perceptions of tonal matters) sets forth in The New Yorker of March 28: "Reviewing the Metropolitan Opera season which came to an official close last week, the temptation is to go in for the sort of constructive criticism which is known at the Polo Grounds as grandstand managing. For some operagoers, there's no more agreeable mental diversion than firing singers, engaging stage directors, revising the repertoire, and remodelling the whole institution. It's excellent entertainment—especially if you aren't required to put your notions into practice."

* * *

The recently formed Richard Wagner Society of New York is a timely institution, what with the present increased vogue of that composer and the number of persons who have not yet climbed on the Wagner wagon.

Concisely put, the aims-and-purposes prospective of the R. W. S. reads:

1. Promotion of an intimate understanding of the music dramas of Richard Wagner.
2. Group study of all scores with the aid of the piano.
3. Lectures by prominent musical authorities and artists.
4. Inception and furtherance of the ideal of summer Wagnerian festivals in America.
5. Annual reception and dinner at the end of the opera season to honor that artist and/or scholar who has made the most significant contribution to the propagation of the art of Richard Wagner.
6. Collection of large record library for recitals.
7. Establishment of a complete collection of Wagneriana consisting of piano and orchestra scores, biographies, press criticisms, programs, paintings and etchings, representations of stage settings, etc.
8. Recommendation to recording companies to record complete scenes of the Wagnerian music dramas.
9. Exertion of influence over radio programs to effect the inclusion of Wagnerian operatic excerpts, lieder, and incidental compositions, with a view toward incorporating into our Society a large passive membership to aid in the establishment of summer festivals.
10. Recommendation to Metropolitan Management for uncut performances of Wagner; and agitation for the raising of the present artistic quality of the performances to a still higher level.
11. Ticket service for members of the Society.
12. Pecuniary assistance to members of the Society temporarily without means, to attend performances of Wagner.
13. Cooperation with other musical organizations for the furtherance of ideals of this Society.
14. Encouragement and aid in the arrangement of and attendance at out-of-door musical festivals.
15. The furtherance of other music, also.

Paragraph 15 sounds altogether intriguing. Perhaps it augurs that something may be done about Peter I. Tschaikowsky and his music, and the outrageous slings and arrows which some of the intelligentsia are continually hurling at both.

Millions of hearers still like Tschaikowsky, but they are being made afraid to say so, by being told that they should consider him cheap, blatant, and even vulgar.

If that sort of thing continues, there may have to be secret Tschaikowsky "listen-easies," where people may give the password, sneak in, and intoxicate themselves with the Russian master's melodies, picturesque passion, and orchestral brilliancies.

* * *

Erno Rapee, with his trained finger on the musical pulse of the general public, considers Tschaikowsky as worthy of transcribing and arranging as some of the musty ancients who have been dug up for the current concert repertoire and retouched and amplified orchestrally.

Tschaikowsky's trio, "In Memory of a Great Artist," by reason of its form and manner of development, seemed to Rapee to be a symphony in suggestion and so he made it into one in fact. The work was premiered by him last Sunday at the noon broadcast concert of the Radio City Music Hall Orchestra.

Rapee has done an excellent job in every particular. The original basic material is presented without alteration of succession or contours. The three instruments are simply duplicated into many, and complemented with others to add coloring and sonority. It is astonishing how faithfully the first movement lends itself to symphonizing, and the second (theme and variations) to clever characterization. The orchestration is modelled on the recognizable Tschaikowsky plan, with broad song for the strings and typical employment of woodwinds and brasses. Harmonically, nothing has been changed by Rapee, and he found it necessary to add only a few dozen notes in order to ease transitions and conform to the registers of certain instruments.

The "symphony" takes forty minutes to play. I like it better so than in its original form as a trio.

It will be interesting to see how Rapee may be treated critically when—and if—his work is played at regular concerts. Someone or two or more will give him hell, and it may be the same persons who raise their eyes in reverence at the tinkering which has been done by modern craftsmen with antique classical scores.

If orchestral versions of Bach's organ and violin compositions, why not one of Tschaikowsky's trio?

* * *

Something else done to Bach is versified by Jay Cassidy in the New York Evening Sun of recent date:

TAVERN RADIO

Besotted topers line the dripping rail,
And mix their guzzling with their talk obscene;
Tobacco smoke hangs like a murky screen—
Foul jests are bandied as the senses fail.

A leaden stupor holds the back-room throng—
Drink-fuddled brains and ears unheeding while
A boozy show girl turns a magic dial—
And floods the air with Bach's celestial song!

* * *

Spring poets are turning fancy to musical topics. E. D. submits a poetical farewell to a grandly gifted brother and sister in music:

CALIFORNIA, HERE THEY COME

Good bye, Yehudi and Hephzibah;
Fine rest, dear children—much fun to ya.

* * *

On Monday evening, April 6, at 8.30 p. m., there will be a memorial program for Rubin Goldmark at the monthly meeting of The Bohemians in the Harvard Club, 19 West 44th Street. The program offers an address by Edwin T. Rice; Beethoven's *Andante* (from trio, opus 97, B flat), played by Messrs. Hutcheson, Stoessel, and Willeke; Schubert's Das Grab, sung by Emanuel List; and Chopin's B flat minor sonata, performed by Josef Hofmann.

* * *

In Recital Tonight
ASSOCIATED PRESS
REV. DR. S. PARKES CADMAN
Composer and pianist who will appear in program at University auditorium tonight.

For our Wrong Caption department comes the accompanying choice example, published in the Journal-World of Lawrence, Kansas, on the day that Charles Wakefield Cadman gave his recital there a few weeks ago. Commenting on the picture, the composer writes: "Cousin Parkes may not feel flattered, but I do, for it's as near heaven as I may ever get."

In order to overcome my yearly attack of tonal indigestion I went to the French Casino (where naughty shows are perpetrated for the edification and education of New Yorkers) a week ago on a Saturday night.

By much pleading I secured a front row seat and esconcing myself comfortably waited for the curtain to rise and reveal the charms of feminine gracefulness. One minute before the show began I gasped in amazement when Arturo Toscanini and members of his family sat down beside me.

Frankly, I didn't see much of what I had come to anticipate for I was more interested in observing the *maestro's* reactions. They were pleasurably intense and the whole party stayed until 2:15 a. m. and the final curtain fell.

I have always stated in any discussion I have ever had with musicians that Toscanini preferred *legatos* to *staccatos*. Am I right?

* * *

Wandering aimlessly about the Steinway Building one day, I encountered that chap Jose Iturbi several times, dashing hither and thither. My first glimpse of him was in animated conversation with Bert Riker. My second, in the lobby, with a pack of orchestral scores under one arm, talking to Shura Cherkassky. Shura was saying something about Jose's daughter's recent marriage to Stephan Hero as I sauntered by.

"Why don't you marry?" asked Jose.

"I'd like to," answered Shura, "but I can't find the right girl."

"That's ridiculous. You are young, a fine pianist and have a nice disposition."

"But I have no money."

"Well, lots of girls have. Or at least, their fathers have."

"I know that. But I never seem to meet one."

I felt so sorry for Shura that I am determined to help him. Listen, girls, why not write to me stating your qualifications and your annual income (less taxes) and I'll start a contest for Shura's heart and hand for you? Here's your chance to further a pianist's career.

* * *

The American Society of Composers, Authors and Publishers (popularly known as the Ascap) had its annual banquet at the Ritz-Carlton last week. Again my friend the head waiter there remembered my tonal inclinations and drafted me to serve as a waiter to the great (?). I was particularly honored on this occasion because I passed the fodder at the table on the dais and I had an opportunity to watch such chaps as Leopold Godowsky, Nathan Burkan, Gene Buck, George Gershwin, Walter Fischer, Sol Bornstein, Werner Janssen and E. C. Mills eat. They kept me running so fast, however, that I didn't get a chance to look around and discover who other free feeders were.

After the dinner I saw ten of the waiters in a huddle and I joined the group. Two of them were talking and displaying a sheaf of pencilled notes, while the other eight were listening intently. "They're all nuts, that's what I say," said one fellow.

"What's the excitement?" I asked.

"Look at these things, will ya? The whole bunch of us got 'em instead of tips."

"What are they?"

"Notes from those crazy music people."

"Music notes? They may be valuable, you know. Those composers are the best we have in America."

"Music notes, h—l. These is notes to us fellers," and he thrust them into my hands. In every case the epistles read something like this: "All of us at your table think you are Simon Snooper in disguise. If you are, please don't forget to mention our names in your column." To each slip was appended the royal signatures of people you and I know.

"Thanks, boys," I said, "I'll take care of these. For I am Simon Snooper."

That was a rash statement. The men were so sore at not getting the tips they expected I was set upon immediately and beaten unmercifully. In the melee the slips were destroyed. Alas, alas you can never have your modest demands fulfilled.

* * *

Feeling that customary dry sensation in my throat, I staggered into Jaeger's on Lexington Avenue the other night to do something about it. I hadn't been there long when Elizabeth and Frank Sheridan, William Kroll and friends came in the restaurant and sat down at an adjoining table.

The little band of German musicians who titillate the ears of patrons was playing assiduously and I was enjoying their efforts heartily, when suddenly I saw Frank and William rush to the platform and with hardly a word of deprecation snatch the piano and violin from the hands of the licensed music-makers.

I was exceedingly angry at the interruption and I was even more annoyed when those two guys began playing for the patrons. Bill managed to get through Saint-Saëns' Swan (the only tune I could recognize). Then Elizabeth climbed into the picture and sang some songs. And what was worse, Larry Tibbett (who had just come into the place) bawled The Road to Mandalay.

Believe me, I was the first to chuck a penny at them and by the time I quietly sneaked out, the bunch had gathered enough to pay all their New York sales taxes for the next year.

The very idea. Imagine this crowd of amateur musicians taking the bread and butter right out of the mouths of good union members. That's enough to call a strike in any decent city.

* * *

If people don't stop whispering secrets during the intermission at the Philharmonic concerts I shall go mad. Try as I might I couldn't hear them all last week, but I did overhear these revelations:

"My dear, have you heard? They say Rodzinski is going to conduct next year and . . ."

"Say, Phil, they tell me we are going to have Enesco next season. Now. . . ."

"Yesterday I heard that Stokowski has accepted the offer and will do. . . ."

"Since Fritz Reiner has been appointed to Covent Garden this spring, a friend of one of the directors told me that Fritz has been approached and. . . ."

"I suppose that Iturbi will accept unless they switch Ormandy to . . ."

"They say Gene Goossens and Golschmann will divide. . . ."

Now, I ask you!!!

* * *

Last Sunday Arthur Judson, Jerome Bohm, Paul Engel, Grena Bennett, the Jacques Gordons and James Levey listened devoutly to Toscanini at Carnegie Hall, while emotionally moved Bori fans, bidding her *adieu* at the Metropolitan, numbered Pitts Sanborn, Marguerite D'Alvarez, Mario Chamlee, Ruth Miller, Hilda Burke, Rosalie Miller, Gladys Swarthout, Frank Chapman, Mrs. Richard Hageman, Carol Longone, Libbie Miller, Helen Jepson, Joseph Bentonelli, Maria Gay and Francis Perkins.

TOSCANINI OR NOTHING!

I SEE THAT

Helen Jepson will be guest artist with the Ford Symphony Orchestra and Chorus, under Victor Kolar, on Palm Sunday.

* * *

The Saint Cecilia Club, with Victor Harris conducting, will give a concert in the Waldorf-Astoria, New York, on April 7. John Herrick, baritone, is the assisting artist.

* * *

Arthur Harold Land will conduct the Yonkers Oratorio and Festival Society at St. Andrew's P. E. Church, Yonkers, N. Y., on April 7, presenting Dubois' Seven Last Words of Christ.

OBITUARY

Conchita Supervia

(*Special cablegram to the Musical Courier*)

LONDON. — Conchita Supervia, Spanish mezzo-soprano, died in a nursing home here on March 30. The singer was expecting childbirth. C. S.

Mme. Supervia, noted as a coloratura singer whose voice embraced both soprano and mezzo ranges, was especially celebrated for her singing in Rossini operas. She had made her debut in Buenos Aires at fourteen, but returned as a mature artist in January, 1932, to make guest appearances as Carmen and Rosina in The Barber of Seville with the Chicago Civic Opera Company. She also made concert tours of the United States in this and the next season. A personality of much charm and personal beauty were conspicuous assets of the artist, who in her recitals made a specialty of Spanish folk-songs, sometimes sung in costume.

A native of Spain, Supervia early became a leading singer at the Madrid Opera. As a young girl she was chosen to create the role of Octavian in Strauss' Rosenkavalier under the direction of the composer. Appearances at La Scala, the Paris Opera and Opera-Comique and the Vienna Opera were among her later engagements. An especial success was won by Mme. Supervia in the Rossini Opera Cycle given in Paris in 1929, in L'Italiana in Algera and Cenerentola. She had appeared at Covent Garden Opera and also sang widely in concerts in Great Britain, where she had made her home in recent years. Mme. Supervia was the wife of Ben Rubenstein, timber merchant.

The singer's death occurred while she was at the height of her career. She was only thirty-seven years old.

J. A. Fuller-Maitland

LONDON.—John Alexander Fuller-Maitland, one of England's leading music critics and author of many books, died in Canforth, Lancashire, on March 30, at the age of seventy-nine years. He was born in London, April 7, 1856, and received his education at Westminster School and Trinity College, Cambridge. He came under the influence of Stanford while in the university, and later studied piano with Dannreuther and W. S. Rockstro. He served as music critic of the Pall Mall Gazette, 1882-4, the Manchester Guardian, 1884-9, and the London Times, 1889-1911. He lectured extensively on the history of English music, appeared as pianist with the Bach Choir and as harpsichordist in historical concerts.

Fuller-Maitland contributed to the first edition of Grove's Dictionary, edited the appendix to this work, and was editor-in-chief of the second edition. A pioneer in the restoration of English folksongs, he collaborated with Miss L. E. Broadwood on a collection of English Country Songs (1893), lectured on this subject at the Royal Institution, and was one of the founders of the Folksong Society. In 1887 he completed the catalogue of the music in the Fitzwilliam Museum at Cambridge, and later issued the rare collection of Elizabethan music, known as the Fitzwilliam Virginal Book with his brother-in-law, W. Barclay Squire. He was a member of the Purcell Society's editorial committee, and edited several volumes of this composer's music, including the vocal score of his King Arthur. With Mrs. Clara Bell he translated into English Spitta's Life of Bach. His books included Schumann, Masters of German Music, The Musician's Pilgrimage, English Music in the Nineteenth Century, The Age of Bach and Handel (Volume IV of the Oxford History of Music), Brahms, The Consort of Music, and he contributed widely to music journals. He was a member of the council of the Royal Conservatory of Music, and an associate of the Belgian Academie Royal des Beaux-Arts. He married Charlotte Elizabeth Squire, who died in 1931.

Ellison Van Hoose

HOUSTON, TEX. — Ellison Van Hoose, tenor, formerly eminent in opera and concert, and since 1915 active in musical affairs in Houston, died here on March 24 at the age of sixty-seven. Mr. Van Hoose, one of the first American singers to win prominence abroad, and who had been given rings by Queen Victoria and Queen Margherita of Italy, was born in Tennessee. His first musical training was given by his mother, and afterward he studied singing with Perry Averill and Isidore Luckstone in New York before going to Europe, where he was a pupil of Sir Henry Wood, Jean De Reszke and Cotogni. In 1897 he made his American debut in opera in Tannhäuser at the Philadelphia Academy of Music. He was introduced to this country in concert, singing in The Messiah with the New York Oratorio Society, and also was soloist with the New York Philharmonic Orchestra. In 1898 he sang at Queen's Hall in London, and this and his subsequent concerts in the British capital were highly successful. In 1902 he married Marie Robinson. They returned to America and took a home in New York, where they entertained many eminent musicians. Mr. Van Hoose was a member of the Damrosch-Ellis Opera Company and of the Chicago and Philadelphia Opera companies. He created the role of Lenski in the American premiere of Eugen Onegin and of the hero in The Dream of Gerontius. He toured with Schumann-Heink, Nellie Melba, Marcella Sembrich, Johanna Gadski and others, and was soloist with the Boston Symphony, the New York Symphony, New York Philharmonic, Philadelphia, Cincinnati Symphony and Detroit Symphony orchestras.

Coming to Houston some years later, he at once assumed a position of leadership in music here. He was a teacher of singing and choral conductor. He directed more than twenty-five performances of The Messiah in Houston. In 1934 Mr. Van Hoose was elected to the American Academy of Teachers of Singing. K. B. M.

Mrs. Effie Huntington Lathrop

Mrs. Effie Huntington Lathrop, formerly a concert pianist, died on March 22 at the New York home of her sister, Mrs. Paul D. Cravath. Mrs. Lathrop, who was the widow of Charles Devello Lathrop, had studied music with Kullak of Berlin and Schulhoff and Jean Louis Nicodé of Dresden. She gave up her career when she married, but did much to further the success of her sister, who before she married Mr. Cravath was Agnes Huntington, opera singer, whose successes here and abroad included appearances with the Bostonians, and in Dresden and London.

Estelle Philleo

DENVER.—Estelle Philleo, composer of Western songs and former teacher of music in the public schools here, died on March 20 at the home of her sister, Mrs. Helen Weston, in Evanston, Ill. Miss Philleo's compositions included a setting of Arthur Chapman's poem Out Where the West Begins and the songs Desert Dawn, Roundup Lullaby, Colorado Cabin and others. K. W.

MUSICALES

Rosalie Rishek and Cornelius Van Vliet Appear

A good sized audience attended the recital of Rosalie Rishek, soprano, assisted by Cornelius Van Vliet, cellist, at Roerich Hall, New York, on March 27. The program opened with sonata (Valentini) admirably played by Mr. Van Vliet after which Miss Rishek was heard in a group by Scarlatti, Durante and Mozart. She disclosed a voice of pleasing quality, clear and resonant, which she used with musicianship. In the Carnival Scenes (Confession and Andalusian Serenade) by Kaempf, Mr. Van Vliet gave evidence of an excellent technic, facility in bowing and produced a beautiful mellow tone. The Danse Exotique by Jeral was also charming.

German songs by Brahms, Schubert and Loewe as sung by Miss Rishek revealed good diction and style. There were also French and English songs and a final Russian group sung in costume which delighted her listeners. Other selections by Mr. Van Vliet added to the pleasure of the evening. Marion Rosette furnished sympathetic accompaniments.

J. V.

* * *

Federal Music Project Concert

Carnegie Hall, New York, was well filled March 29 on the occasion of the first concert held there under auspices of the Federal Music Project. Dr. Nikolai Sokoloff, National Director, and Lee Pattison, New York City Director, gave interesting talks on the aims and accomplishments of the project throughout the United States; some 15,000 musicians have obtained employment, and over 185,000 persons heard concerts free in New York City within one month.

Musical items consumed most of time, the concert continuing until 11:10 p. m. Chalmers Clifton conducted works by MacDowell and Quincy Porter with firm beat. The Madrigal Singers (fifteen mixed voices) were conducted by Lehman Engel, producing excellent effects in Old English items. Eugene Plotnikoff conducted the New York Festival Orchestra in Tschaikowsky's Romeo and Juliet Overture, and this was the artistic highlight of the program. With poise, eschewing unnecessary gyrations of hands and feet, and waste motions, he attained his effects, and received no less than five personal recalls, which he passed on to his orchestra. It was a heart-warming reception. A folksong fantasia for violin, by Mason, performed by The Modern Art String Quartet, was out of place, for four stringed instruments are but shadow-music in this auditorium. Ysaye and d'Albert found this out thirty years ago.

Eighteen colored people made up the personnel of the Melody Singers, who got the only encore of the evening. Conducted by Juanita Hall, they sang Spirituals in characteristic fashion, from memory, adding They Crucified My Lawd. Giuseppe Creatore conducted his Symphonic Band in the Tannhäuser overture, his showmanship, though conductors may belittle it, producing desired effects of extreme dynamics.

F. W. R.

* * *

Choral Music Festival in Temple Emanu-El

A festival devoted to American Choral Music and Its Ancestry was given under the auspices of Congregation Emanu-El of New York, at Temple Emanu-El on March 27 and 28. The opening concert, on Friday afternoon, was introduced with an address by Dr. Beckett Gibbs of Trinity College, London, who traced succinctly the growth of choral tradition in England and America.

The Emanu-El Choir (Lazare Saminsky, director), sang four contrasted works, the Psalm, Seigneur soit loué, by Jacques Maudit (1557-1627); Palestrina's setting of Psalm 42, Like As a Hart; two old American Colonial Hymns (Turner and Portsmouth), and Handel's O Judah, Rejoice. The rich emotional quality of expression and vibrant tone of this small choir of solo calibre was especially well displayed in the works of Maudit and Palestrina, which posed severe stylistic problems easily surmounted by the accomplished conductor.

Later the choir again appeared in a group of American music, introduced with an organ interlude by Werner Josten, and including Deep River (arr. by Burleigh); Hear My Prayer, by Mr. Saminsky; May the Words, by Frederick Jacobi; and Make a Joyful Noise, by Leo Sowerby. The three latter works included some slightly modernistic choral writing and illustrated the effects that can be gained by revivifying old liturgical forms with new methods. Mr. Saminsky, who also spoke on From the Old Biblical Chant to the American Folksong, was the recipient of warm applause both for his capacity as conductor and composer. The soloists in the numbers by this group included Sara Bennes, Eleanor Gale and Anna Molk, sopranos; Mildred Kreuder and Rita Sebastian, contraltos; Lucien Rutman, tenor, and Joseph Posner, baritone.

Choral music of the Renaissance was illustrated by the Columbia University Choir (Prof. Lowell P. Beveridge, conductor). This splendid organization of young mixed voices gave works of Jacobus Gallus, Heinrich Schütz, William Byrd, Orlando Gibbons, and Jan Sweelinck. Although the quality of tone at some times slightly lacked color, the technical skill of the choir, its variety of dynamic effects and surety in singing counterpoint were excellent indeed. The highest effect was made by the music of Byrd, Schütz and Sweelinck, who were revealed as towering and original masters of intense and pathetic expressive powers.

Old German folksongs, arranged by Siegfried Ochs, were presented by the Dessoff Choir of women's voices. This large chorus again demonstrated its purity of tone and ability to sing a beautiful *pianissimo* under the skilled direction of its leader, Margarete Dessoff, who had a particular ovation after the choir's superb singing of Schubert's The Lord Is My Shepherd.

In a choral service held later on the same afternoon, music by American composers, past and present, introduced works by Van der Stucken, Loeffler, H. Y. Burleigh, Isadore Freed, Frederick Jacobi, Roger Sessions and Leo Sowerby. The festival was concluded on the morning of March 28 with a complete performance of Ernest Bloch's Sacred Service, by the Emanu-El Choir under Mr. Saminsky's direction. Moses Rudinoff sang the important role of the Cantor in this work, and Gottfried H. Federlein was the organist. Large and interested audiences attended the various sessions and were enthusiastic in the reception of the unusual opportunity to hear and study the progress of choral writing in various periods.

R. M. K.

* * *

Two Dickinson Programs Heard

Clarence Dickinson, Mus. Doc., presented the oratorio, Elijah, at Union Theological Seminary, New York, on March 24, the Seminary Motet Choir of fifty voices, and four soloists being conducted by eleven students, and the organ played by seven student-organists, all of the School of Sacred Music under the Dickinson direction. The soloists were Corleen Wells, Viola Silva, Harold Haugh and Frederic Baer, from the Brick Presbyterian Church choir, and their participation assured the hearers of noteworthy solo and ensemble-singing. Emphasis is, however, drawn to the conductors and organists, all being students at this School of Sacred Music, and their expertness and competence was signally successful in the production of the work. The conductors were G. Wade Ferguson, Dorothy L. Westra, Russell Wichmann, Mary E. Husson, Nancy Longenecker, Robert Crandell, Earl Starling, Frances C. Dodge, James L. Harris, Royal Humbert and Isa McIlwraith; the organists, Marshall Bretz, Broadus Staley, Russell Wichmann, George Y. Wilson, William O. Tufts, Lillian Mecherle and Robert Crandell. A full auditorium heard and appreciated the performance.

The Friday Noon Hour of Music at the Brick Church on March 27 was signalized by an all-Bach program, the main organ items beings the Cathedral prelude and fugue; the D major fugue an A Mighty Fortress, prelude. Wide variety of registration marked these, with authoritative interpretation. Mary Thomson, contralto, with pleasing voice, sang In Faith I Trust, and Rejoice Ye. Harry Katzman, violinist, performed the air on the G-string; a prelude, unaccompanied, and the menuet from Partita in G. March 29 the St. Matthew Passion was sung by the Brick Church choir, with the St. Cecilia Choir of girls assisting. F. W. R.

* * *

Gladys Mathew in Musical Journey Through New York

On March 22, Gladys Mathew, soprano, took the audience at The Barbizon, New York, on an imaginary journey through the city, visiting the various scenes of music, serious and popular. "New York To-Night" is the title of this original and entertaining program. The first "stop" was Carnegie Hall, with Miss Mathew singing two Handel numbers and Alleluia (Mozart). Next came Cocktail Bar, where she offered popular hits of the day; a Viennese Restaurant, with Tyrolean Yodel, Bavarian Folk Song and Viennese Song. For the Metropolitan Opera House interlude Miss Mathew was heard in the mad scene from Ambroise Thomas' Hamlet. The Theatre of Musical Comedy brought songs from May Wine and Porgy and Bess; Radio City's subtitle was Behind the Microphone. The final episode was Town Hall, when the songs were by Richard Strauss, Alban Berg, Gabriel Faure, Arnold Bax, and Henry Hadley's delightful April Moon. Miss Mathew brings to a concert of this sort a background of operatic appearances in Europe and with the Chicago Opera, and dramatic appearances in New York. She can adapt herself tonally and temperamentally to the wide diversification of numbers she chose. Her accompanist was Genevieve Bowman. B. R.

* * *

Betty Paret in Concert at Barbizon

Betty Paret, harpist, was heard in recital on March 29 at The Barbizon, New York. Miss Paret, an adept and poetic young artist, presented a delightful assortment of numbers, including an arrangement and composition of her own. The former was of a sixteenth century Danse Espagnol; the original score was Jungle Scenes, with the subdivisions Little Monkeys Swinging in the Trees, A Giraffe Argument, Lullaby for a Baby Elephant. It was given its first performance. The other pieces of the afternoon included sonata by Passler (from an original manuscript, 1782, first performance in America); Largo, Bach-Grandjany; Andante, Schobert-Grandjany; Marguerite au Rouet by Zabel; Variations Pastorales sur un Vieux Noel (Rousseau); Les Enfants a la Creche de Noel (Tournier); Automne (Grandjany), and Vers la Source dans le Bois (Tournier).

This unhackneyed and musically meritorious list was played with technical mastery and fine interpretative coloring by Miss Paret. The Passler sonata which opened the program was a beautiful and well constructed example of the classic school. Miss Paret's arrangement of the Spanish dance is cast expertly within the instrument's potentialities, and preserves the sensuous rhythmic appeal of this type of music writing. In the Jungle Scenes she showed a striking gift for musical imagery and the projection of humorous effects, as well as ability in the building and balance of a score. Knowledge of her instrument was another factor. She met with warm applause from an audience that filled the recital room. M. L. S.

* * *

Anita Nickles Presented

William O'Toole presented Anita Nickles in an all-modern piano recital on March 20 at Aeolian Hall, New York. The program was drawn from many nationalities—French (Debussy and Ravel), Spanish (Turina and deFalla), Russian (Scriabin and Prokofieff), Hungarian (Kodaly and Bartok), German (Toch and Hindemith) and American (Copland, Cowell and the first movement from a sonata by Miss Nickles). The young player, who is only eighteen years old, played this taxing program with a technical ease astonishing in one of her slight build. She gave all the music from memory, and with interpretative assurance and insight. The audience showed intense interest and bestowed lavish applause. The encores were Miss Nickles' Rondo and a Scherzo by Mr. O'Toole, both written in the modern idiom. Mr. O'Toole's remarks tended to show that modern music is a distinct growth out of the past, with a present tendency toward simplicity and smaller forms. Detailed content of each piece as to the technic of its composition was briefly noted and contributed to the audience's appreciation. Before the piano program, he spoke briefly upon the effect of the creative approach upon interpretation, tone quality as discovering the composer's meaning. "Even if music is not an exact language," he said, "we can still assert that in common with speech it makes a vast difference how the sounds are inflected. Meaning depends not only upon the word or the tone group but also upon its rhythmic and dynamic inflection." B. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, April 4
Philharmonic-Symphony Orchestra, Children's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Sergei Barsukoff, pianist, Town Hall (A)
Armand Tokatyan, tenor, Town Hall (E)

Sunday, April 5
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Artur Schnabel and Bronislaw Huberman, joint recital, Town Hall (A)
Mario Chamlee, tenor, Town Hall (E)

Monday, April 6
Beethoven Association, Town Hall (E)
Olga Swan, soprano, and John Ebner, baritone, auspices of the Madrigal Society, Steinway Hall (A)

Tuesday, April 7
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, April 8
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Marianna Sarrica, pianist, Town Hall (E)

Thursday, April 9
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Saturday, April 11
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, April 12
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
American Association for the Recognition of the Irish Republic Meeting and Concert, Town Hall (E)

Tuesday, April 14
Canadian Singers Guild, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, April 15
Singers Club, Town Hall (E)

Thursday, April 16
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 17
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Dorothy Gordon and Guy Maier, concert for young people of all ages, Town Hall (A)
Robert O'Connor, pianist, Town Hall (E)

Saturday, April 18
Nathan Milstein, violinist, Carnegie Hall (A)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 19
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Senorita Montalvo, dance recitalist, Town Hall (E)

Monday, April 20
Frederick Bristol, pianist, Town Hall (E)

Tuesday, April 21
Jascha Heifetz, violinist, Carnegie Hall (E)
Ethyl Hayden, soprano, Town Hall (E)

Wednesday, April 22
Rachelle Shubow, pianist, Town Hall (E)
Oscar Ziegler, pianist, Barbizon-Plaza (E)

Thursday, April 23
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 24
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
College of St. Elizabeth Glee Club, Town Hall (E)

Sunday, April 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Sigismond Stojowski, pianist, Town Hall (E)
Jack Feeney, song recital, Barbizon-Plaza (E)

Monday, April 27
National Orchestral Association, Carnegie Hall (E)

Tuesday, April 28
Nina Tarasova, song recital, Barbizon-Plaza (E)

Wednesday, April 29
Farewell Concert to Arturo Toscanini, Carnegie Hall (E)
Dessoff Choirs, Town Hall (E)

Friday, May 1
Riverdale Country School, concert, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, May 2
Yiddish Workers Culture Chorus, Town Hall (E)

Sunday, May 3
Nicholas Mavrikes, violinist, Town Hall (A)
Jewish National Workers Alliance, concert, Town Hall (E)

Tuesday, May 5
Gina Pinnera, soprano, Town Hall (E)

Wednesday, May 6
Down Town Glee Club, Carnegie Hall (E)
New York Madrigal Society, Town Hall (E)

Friday, May 8
Virgil Fox, organ recital, Carnegie Hall (E)
Music School Settlement, spring concert, Town Hall (E)

Saturday, May 9
"ICOR" Association concert, Town Hall (E)

Chicago Week Enlivened By Brilliant Performances

Symphony Orchestra Has Grainger as Soloist—Swedish Choral Club Marks Twentieth Anniversary with Elijah—Myra Hess and Harald Kreutzberg Among Recitalists—Rumors of New Opera Ventures

CHICAGO.—Leading events of the week included the penultimate concert in the Tuesday afternoon series of the Chicago Symphony Orchestra and the twentieth anniversary concert of the Swedish Choral Club, the latter dedicated to the memory of its founder, the late Gustav Holmquist. This much lamented basso lived in a period when Chicago boasted many fine oratorio singers and when the soloists with our leading choral societies rivalled their colleagues from England, Scotland, Philadelphia, New York and Boston. Today with only two or three exceptions the local fraternity can no longer boast of such fine quartets as those heard a decade or so ago when, besides Holmquist, Chicago harbored such fine oratorio singers as Arthur Middleton, Mabel Sharp Herdien, Rose Lutiger Gannon and John B. Miller. If there is a decadence in the singing of oratorio in our midst, the fault lies with the soloists and not with the choristers or conductors. This was made most evident in the presentation of Mendelssohn's Elijah by the Swedish Choral Club at Orchestra Hall, on March 25.

Harry T. Carlson, the able conductor of the Swedish Choral Club, led his forces to victory. Not only did they enunciate the text clearly but they also voiced the music admirably. This cannot be said for either the soprano, tenor, or the alto soloists, and though the bass was the best of a bad lot, his delivery of Elijah was too theatrical, too operatic, to deserve praise.

MYRA HESS AT STUDEBAKER

Myra Hess gave her annual recital here, under the management of Bertha Ott, at the Studebaker Theatre on March 25. The celebrated English pianist has a host of admirers here as attested by the huge audience which paid enthusiastic tribute to her art throughout the evening. Justly recognized as one of the foremost living Bach exponents, Miss Hess rightly opened her program with the master's fantasia in C minor and the B flat major partita. Then came the Beethoven sonata (opus 31, No. 2), Schumann's Five Albumblatter and Brahms' variations and fugue on a Handel theme, after which many encores had to be played.

GRAINGER SOLOIST WITH ORCHESTRA

Frederick Stock and the Chicago Symphony Orchestra presented two programs this week in Orchestra Hall, the penultimate Tuesday afternoon program and the twenty-fourth Thursday-Friday concerts. No soloist appeared on March 24, but Percy Grainger, Australian pianist, conductor and composer, was the distinguished guest at the concerts of March 26 and 27.

The Tuesday program consisted of old favorites—the Bach concerto (No. 6) for string orchestra; the ever popular Dukas' scherzo, La'Apprenti Sorcerer; Debussy's prelude to The Afternoon of a Faun, and Ravel's The Waltz. In addition Mahler's D major symphony (No. 1) was performed at last week's regular concerts and impressed even more favorably on a new hearing.

If the Tuesday concert contained familiar compositions, the March 26-27 program was made up largely of novelties—three from the pen of Grainger and one of Alan Berg. Grainger's Hill Song for twelve wind instruments, cymbal, harmonium, reed organ and piano, proved another happy contribution to the symphonic repertoire. This due to its excellent instrumentation. To a Nordic Princess, a bridal song for orchestra and organ, though less effective, has sufficient merit to win auditors. But it was after the performance of his American folk-dance, Spoon River, that the audience expressed greatest enthusiasm, necessitating two encores. Grainger's return as piano soloist was made in John Alden Carpenter's concertino, for which he was the interpreter when the work was first produced here twenty years ago on March 10 and 11, 1916. The symphonic pieces from Berg's opera, Lulu, though not marked "premiere" on the program, have, if memory serves, been previously presented in this country only in Boston and in New York and having no recollection of what was then written, we believe that our confreres discovered in the novelty nothing but ugliness to report. To a sordid plot the late Alban Berg wrote an opera, judging from the symphonic pieces, of musical degradation. The Schumann D minor symphony No. 4, superbly played by the orchestra and magnificently read by Dr. Stock, proved uncontestably the backbone of the program and its redeeming feature.

FEDERAL SYMPHONY ORCHESTRA OPENS SERIES

A series of Sunday afternoon twilight concerts at Northwestern University College was begun on March 22 by the Federal Symphony Orchestra under the direction of Max Bendix. The concerts are sponsored by the Works Progress Administration and are given in Thorne Hall, McKinlock Campus. Ida Krehm, pianist, was soloist on the opening program.

CHICAGO ARTISTS ASSOCIATION HEARS ERIC DELAMARTER

At the March 17 meeting of the Chicago Artists Association in Curtiss Hall, Harriet Case, president, introduced Eric DeLamarter, associate conductor of the Chicago Symphony Orchestra, as one of the original members of the first board of directors of the Association. Dr. DeLamarter made a strong plea in behalf of American music and musicians. The musical program was given by Isabel Walker Kuehne, soprano; Alice Guernsey, violinist; Leonard Huber, baritone, and Lucille Manker, pianist.

HARALD KREUTZBERG

The world is ballet and dance minded and this no doubt is due to its many fine exponents, one of which, Harald Kreutzberg, filled Orchestra Hall on March 23 with devotees of the dance for his first solo recital here. His program was chosen with a view of exhibiting his talent as a mime and pantomimist as well as his ability as a dancer. Friedrich Wilckens, composer-pianist, assisted in the interpretation of a program made up of old and new dances, among which the best liked were the Three Merry Dances for children.

BLANCHE SLOCUM SINGS

Quite a few years have elapsed since Blanche Slocum, contralto, returned from Europe and made herself known as a recitalist to a Chicago audience in Orchestra Hall. Since that time Miss Slocum has sung at many private functions, with clubs and societies here and elsewhere, but to Xi chapter of Phi Mu Gamma we are indebted for her recital in Kimball Hall on March 20. The Minnie Maddern Fiske Memorial Foundation Scholarship Fund must have benefited largely, inasmuch as the hall was filled and extra seats had to be provided for latecomers. Miss Slocum had prepared a program well suited to her interpretative gifts and uncommon vocal equipment. In the Tschaikowsky Pilgrim's Song, which opened the program, one recognized the strides the contralto has made in her art since entering the pedagogic field and more so in Handel's Mio Core, which followed. It was, however, in the Mozart Alleluia, which concluded the first group, that the singer was heard to best advantage and it is, indeed, a feat for a contralto to trill as a coloratura and to reach low domains after soaring to high altitudes. Later in the evening the recitalist was heard in songs by MacFayden, Strickland, Homer and Watts and closed the program with Brünnhilde's Invocation to Wotan. Florence Twomley was the able accompanist, and Wanda Paul, the assisting artist, played as her principal contribution the Beethoven sonata (op. 109). We would highly praise Miss Paul were it not for her affectation and mannerisms which spoiled an otherwise fine performance.

ARTHUR LOESSER,
pianist, played Dohnanyi's Variations on a Childish Theme on March 26 and 28, when he was soloist with the Cleveland Orchestra, Cleveland.

BUCHHALTER MUSICAL ARTS FORUM

The final program of the Buchhalter Musical Arts Forum on March 24 brought a large gathering anxious to pay tribute to the founder, Isadore Buchhalter, and to become acquainted with the art of Helen Margolin, soprano, and Jeanne Rice, mezzo-soprano, two talented young singers from the studio of Mrs. Herman Devries. It was good to hear those two young ladies' singing of the duet from Charles Lecocq's Madame Angot, an opera bouffe still most popular abroad but totally unknown to our generation. In a scene from Hansel and Gretel, both young singers disclosed an operatic flair, presaging well for future appearances on our operatic boards. If jointly their singing and acting were more than meritorious, in their solos they showed individuality far above their tender years. Mme. Devries, who presided at the piano, gave maternal help to the youngsters and added *eclat* to the affair.

ARENDT AND PODOLSKY PUPILS HEARD

To be candid, we are not much given to attending pupils' recitals. This sort of entertainment during the active musical months is often avoided because of pressure of events.

This preamble is to explain our appearance at the recital given in Sherwood Music Hall by Margaret Wickersham, pianist, artist pupil of Leo Podolsky, and Lois Wallner, and Marion Schroeder, sopranos, artist pupils of Else Harthan Arendt, on March 24. The program, consisting of compositions by contemporary Bohemian, Russian and Polish composers, was doubly interesting, as several numbers had first hearing in America on this occasion. Vycpalek's Lullaby, Janacek's In the Cloud, Sin's Eclogue and Haba's A la Marcia are from the pens of four Bohemian composers totally unknown to us and whom Miss Wickersham featured in her first group. This talented young pianist later played Mjaskowsky's Bizarrerie, Prokofieff's Marche, Scriabin's Poeme, the Danse Russe from Stravinsky's Petroushka Suite and Szymanowski's variations on a Polish folk theme. In her unusual program Miss Wickersham displayed pianistic qualities of high attainment; she has strong and fleet fingers, a sense for nuance, good rhythm and clarity of tone, which won her personal success and reflected credit on her able mentor. To Miss Wallner and to her teacher, Mme. Arendt, we are thankful for acquainting us with Stepan's Le Garcon Asslide and Le Desir. We also enjoyed the seldom heard Rachmaninoff Vocalise, which, beautifully sung by the young soprano, won her several recalls. Miss Schroeder's contributions were also unhackneyed, comprising Stepan's Als ich Gestern, Tansman's Possession, Kowalow's Un grand Sommeil and Stravinsky's Tilimbom. In these Bohemian, Polish and Russian songs Miss Schroeder displayed the result of splendid training besides interpretative insight. A recital of unequivocal interest and merit, which was enhanced by Mme. Arendt's artistic accompaniments for the singers.

ARTHUR BECKER'S ORGAN RECITAL

Arthur C. Becker, dean of the school of music of De Paul University, played a program of organ music at St. Vincent's church on March 22, which included Cesar Franck's Piece Heroique, his own sonata in B minor, Tournemire's L'Orgue Mystique, the minuet from Vierne's fourth symphony and Bach's fantasie and fugue in G minor.

LAKE VIEW MUSICAL SOCIETY

An active member concert of the Lake View Musical Society, on March 23, at the home of Mrs. Rudolph M. Osterman in Kenilworth, enlisted the services of Lois Russell Holsman and Thelma Olmsted, sopranos; Hadassah Delson Joseph and Virginia Imig Minnema, pianists, and Jessie Buchtel, violinist.

ANNA GROFF-BRYANT STUDIO ITEMS

The following students of Anna Groff-Bryant have been engaged for special Easter services: Glenn Bennett will sing at the Union Church of Hinsdale; Laura Howardson and Eugene Howardson, at St. Paul Episcopal Church, Riverside; La Verne Golan at St. Michael Episcopal Church of Berwyn. Miss Golan recently sang for the Chicago Woman's Musical Club. Richard Welch, another Groff-Bryant pupil, sang for the Musical Guild early in March.

RAVINIA TO REOPEN THIS SUMMER?

On the wings of spring we annually hear the report that Ravinia is to foster a season of grand opera. Ravinia Park is still there; its lovely pavilion, its box office and its stage. Several managers would be willing to undertake running the season; singers are easier to find now than five years ago when many of them were reluctant to forsake their summer vacations; the chorus and orchestra are here awaiting the good word; conductors, stage managers, stage hands are available. Everything except the money necessary for an opera season run on the scale on which the late Louis Eckstein built the reputation of the lamented Ravinia Opera. Let us hope that we are a poor prophet and that the gates will once again swing wide open to admit the multitude of summer visitors into its portals.

ANOTHER OPERA COMPANY FOR CHICAGO?

Dame Rumor is active nowadays on the shores of Lake Michigan and if we were to believe a reliable source of information, Chicago will not only have its City Grand Opera Company functioning during the fall and winter season, but another large operatic company may make its bow in the Auditorium during the same period. A five thousand membership guild is contemplated by the managers, who, it is gossiped, have the support not only of wealthy Chicagoans, but of a musical luminary from Cleveland and a forceful director from Detroit. In this case we might repeat that everything is in readiness except the guarantee fund, or if no guarantors are to be found, of five thousand devotees of grand opera who must sign on the dotted line before anything tangible can be accomplished.

RENÉ DEVRIES.

JOHN DWIGHT Tenor SAMPLE FANNIE COLE Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

Buy From Your Local Dealer

Syracuse Extends Appreciation To Symphonic and Recital Attractions

Resident Orchestra Presents Loudon Greenlees as Soloist — Helen Jepson in Recital — Monte Carlo Ballet Russe Applauded

SYRACUSE, N. Y.—Syracuse has had about the usual number of concerts during the past month. Charles Courboin, organist, returned to Syracuse to the First Baptist Church, where he was organist for so many years, and gave a recital to a crowded auditorium on February 24. Mr. Courboin's program was an interesting one and he displayed all of the fine musical qualities that have always marked his playing.

FOUR PIANISTS WITH ORCHESTRA

On March 4, the Syracuse Symphony Orchestra, with Andre Polah, conductor, gave its fourth concert in Lincoln Auditorium. The principal numbers were Brahms' third symphony, Rachmaninoff's Isle of the Dead and Gershwin's Rhapsody in Blue with Mrs. George Mulfinger, Gladys Bush, and Prof. George Mulfinger and Prof. Kirk Ridge at four grand pianos. This program attracted an audience which completely filled the auditorium. In the playing of the symphony, orchestra and conductor gave a magnificent performance. The Rhapsody in Blue, with its four pianists from the College of Fine Arts, was so well played and the applause so insistent that Conductor Polah was forced to repeat it. With five rehearsals a week this orchestra is beginning to show its real ability and high standards of performance.

HELEN JEPSON'S RECITAL

The advanced music students of the College of Fine Arts gave a public recital in the Fine Arts Auditorium on March 8. This was an interesting program and attracted a large audience. The following evening the Morning Musicals presented Helen Jepson, soprano, in a recital at Lincoln Auditorium. Miss Jepson's beauty, radiant personality, and lovely voice, combined with unusual artistry in singing a difficult program, brought her success. She was recalled many times and sang a number of encores. Much was expected of this young artist and in no way did she disappoint her audience. Arpad Sandor was her expert accompanist.

LOUDON GREENLEES IS SOLOIST

On March 15, the Syracuse Symphony Orchestra gave its fifth concert under the direction of Mr. Polah. Exceptionally fine orchestral virtuosity was shown in the playing of the Scheherazade suite by Rimsky-Korsakoff. Particularly beautiful was the playing of the third section of this suite, The Young Prince and Princess. The soloist was Major Loudon Greenlees, a retired English army officer with a fine baritone voice and first class musicianship. Perhaps the high light of the program was the sympathetic performance of Schubert's Unfinished Symphony. Especially expressive was the playing of the second movement. In this program the orchestra showed its technical advancement and its ability to play with musical finesse.

SIGMA ALPHA IOTA PROGRAM

The local chapter of the Sigma Alpha Iota, the national professional music fraternity, gave its annual recital in the Fine Arts Auditorium on March 18. The program consisted of solo numbers for organ, piano, voice and violin and a two-piano number in compositions by Chabrier, Brahms, and The Arkansas Traveler arranged by Pattison. This recital brought out a large and appreciative audience.

Nancy Poore, organist, gave a recital as a part of the requirement for the Master of Music degree at Syracuse University on March 20. Miss Poore is an organist of exceptional technical ability. Her program was a difficult one but her playing was fully up to the standards of the College of Fine Arts.

BALLET RUSSE APPLAUDED

On March 23rd, S. B. Everett presented the Monte Carlo Ballet Russe in Lincoln Auditorium to an audience which packed the place to the doors. Accompanied by a small but good orchestra under the direction of Antal Dorati, the ballet presented Les Sylphides, music by Chopin; Les Presages, music by Tschaikowsky; and The Beautiful Danube, music by Johann Strauss. In spite of the fact that none of its scenery could be used in Lincoln Auditorium and the ballet was forced to use a single dark purple backdrop, the entire program was beautifully presented. There was sufficient variety to keep the audience interested at every moment. The principal dancers were recalled time and again.

H. L. B.

Barrere Players in Flood Delay

Audience in Reading, Pa., Awaiting Their Arrival, Hears Program by Dalies Frantz, Pianist—Carl Friedberg Heard as Soloist with Resident Orchestra

READING, PA.—While the audience assembled in the Orpheum Theatre on March 18 for the last of the Haage Series awaited the arrival of the Barrere Little Symphony Orchestra, delayed by floods in northern Pennsylvania, Dalies Frantz also scheduled for the program carried out his part of the concert and extended it until the arrival of Mr. Barrere and his men. Thus the Reading audience was enabled to hear a piano recital as well as a symphony program. Mr. Frantz completely won his audience by his superb mastery of the key-board, his rare intellectual concepts, and his youthful, gracious personality. Three Bach numbers, two intermezzi of Brahms as well as the scherzo (No. 5), two Chopin etudes and the B minor scherzo comprised Mr. Frantz's offerings. With the exception of the piano concerto in G Major by Mozart for piano and orchestra, Mr. Barrere's program was the same as that printed. In lieu of the Mozart he offered the Dance of the Celestial Spirits of Gluck, and performed the flute solos himself. The Little Symphony Orchestra opened with the Overture La Italiana in Algera by Rossini, and continued with the Haydn symphony in G major, The White Peacock by Charles Griffes, and three Spanish dances by Albeniz. The audience was enthusiastic in its reception of the Little Symphony Orchestra and markedly appreciative of their splendid work under such handicaps.

FRIEDBERG WITH RESIDENT ORCHESTRA

Carl Friedberg, eminent New York pianist and pedagogue, was heard in the Brahms concerto (No. 2) in B flat major at the last Reading Symphony Orchestra program, March 29. Mr. Friedberg took the place of Chester Wittell who had been scheduled for a performance of his own concerto with the symphony orchestra. A review of the concert will appear in a later issue.

April 26 has been set as the date for the third annual performance of the Bach B minor Mass by the Reading Choral Society under the direction of their leader, N. Lindsay Norden. Louise Lerch and Paula Heminghaus have been engaged as soloists and final arrangements will be completed shortly for the other soloists.

Rachel Marcks Large and Angela Haage, recently associated in Reading as two-pianists, presented a recital of two-piano music on March 3 at the Woman's Club. The program included works by Bach, Brahms, Saint-Saëns, Staub and Grainger. The first concerto by Mana-Zucca, played by request, won warm applause from the audience which also showed much enthusiasm for a two-piano arrangement of the Danse Macabre by Saint-Saëns.

The March meeting of the Reading Music Club on March 8, featured ensemble music. Guest artists from the woodwind section of the Reading Symphony Orchestra and members of the club performed a program of exceptional interest. The Water Music by Handel and arranged for small orchestra, under the direction of Fred Cardin, proved one of the highlights of the evening and well deserved the ovation it received.

C. A. R. A.

Lawrence Power Has Active Season

Lawrence Power, tenor, is concluding an active winter season, and faces a crowded schedule for spring and summer. Among the re-engagements offered him are appearances with the Cincinnati Zoo Opera, the Atlantic City Steel Pier Opera and a performance in Pirates of Penzance at Greek Evans' Theatre in the Woods, Bridgeport, Conn. For the past year or so Mr. Power has traveled extensively to fulfill bookings. Returning each time to sing intermittent operatic performances at the Hippodrome in New York, he went first to Chicago to sing with Isaac Van Grove and several Chicago Civic Opera artists in the Barber of Seville at the Stevens Hotel—the event being in honor of Amelia Earhart, who attended, and sponsored by the National League of Club Presidents of America; next he sang in Boheme in Cleveland with the Cafarelli Opera. In this appearance Maestro Peroni heard him and a few weeks afterward he sent for Mr. Power to come to Toronto to sing in Tosca with the Toronto Grand Opera Association. He was summoned to Atlantic City by Jules Falk for several performances of Rigoletto in Italian. Then Mr. Falk presented Mr. Power in Bach's Phoebus and Pan in Atlantic City. After that the tenor went to Boston to sing Rigoletto at the Boston Opera House before an audience which included the Governor of Massachusetts. His connection with the opera company at the Hippodrome continued through all this time. With his wife, Annunciata Garrotto, Mr. Power has appeared in costume in Operatic Miniatures with the Mozart Club, the Women's Press Club and the New York City Club Musicales, as well as at three or four Red Cross and Jewish Benefit Concerts. In Bridgeport, he sang in a costume concert with Greek Evans at the Theatre in the Woods.

MILDRED BROWNE

played for Myrtle Leonard on April 4 in Washington, D. C., at the Russian Soviet Embassy and will assist at a student recital given by Mildred Graham Reardon on April 6 at Steinway Hall, New York. Miss Browne is to be accompanist for Helen Gleason when she is soloist with the Apollo Glee Club at the Brooklyn Academy of Music the end of April and recently appeared with Sally Fiske at her Steinway Hall recital.

MAX ALTGLASS
TENOR METROPOLITAN OPERA CO.
ONLY TEACHER of the international star MARIA MULLER AND OTHER METROPOLITAN OPERA and EUROPEAN CELEBRITIES 415 Central Park West, N. Y. ACademy 2-6601

LOUIS BAILLY
CURTIS INSTITUTE (In charge of Viola and Chamber Music Depts.) in New York Friday to Monday 30 West 56th St. Circle 7-2896

ROSATI
GIGLI'S Only Teacher
VOCAL STUDIO 24 W. 59th St., N. Y. C. Circular Mailed on Request Phone PLaza 5-2875

ALVA FEDDE
SOPRANO—POETESS
Author of MESSENGERS OF PEACE and MEMORIAL POEM TO WILL ROGERS
Programs of Original Poems and Music
Mgt. HARRIET STEEL PICKERNELL, 1780 Broadway, N. Y. Tel. Circle 7-4161

JULIUS HUEHN
BARITONE, Metropolitan Opera Co.
Management: HAENSEL & JONES, 113 West 57th Street, New York City
Division: Columbia Concerts Corp. of Columbia Broadcasting System

BARBARA BLATHERWICK
RECITAL — COLORATURA SOPRANO — OPERA
Athenaeum Concert Management, 113 West 57th Street, New York
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia
Studio 43 Fifth Ave., N. Y.
Tel. GRamercy 5-6282

NORENA
METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE 30 Rockefeller Plaza, New York

ROSA PONSELLE
Exclusive Management LIBBIE MILLER 113 West 57th St. New York City
Victor Records

LOUDON GREENLEES
SCOTTISH BARITONE
"A Distinguished Singer With Musical Intelligence"
IN AMERICA SEASON 1935-36
Management: ANNIE FRIEDBERG, Fisk Building, New York

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St. New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

American Conservatory of Music In Chicago Announces Master School

Three Consecutive Summer Sessions—Leading Instructors to Be Present—Free and Partial Scholarships—Normal Courses in Children's Musical Training and Public School Music Instruction Featured

JOHN R. HATTSTAEDT, vice-president and manager.

CHICAGO—With a list of eminent teachers and lecturers, the American Conservatory of Music of Chicago announces its curriculum for the summer of 1936. Three consecutive summer sessions of six weeks each have been arranged: the first to start May 14, the second, or principal session to extend from June 25 to August 5, and the third from August 6 to September 16. The new summer term catalogue contains in addition to the distinguished regular staff of instructors a number of new names.

"Summer master classes are an outgrowth of a genuine need in the Middle West," John R. Hattstaedt, vice-president of the conservatory states. "Years of planning by the management and of work on the part of the faculty have built up the prestige of the conservatory as a headquarters for music instruction, and its summer school has established a nation-wide reputation. Scores of students and teachers from all sections of the country have become regular attendants. To these the advantages of summer study have a special appeal, offering the privilege of obtaining a fresh viewpoint, together with the opportunity to earn much needed additional credits towards degrees, or to meet the requirements of state accrediting boards and associations."

EDWARD COLLINS

THE FACULTY

The vocal department, in addition to Theodore Harrison, Charles La Berge and Elaine DeSellem, has an important addition in the person of Dudley Buck, who has been teaching in New York City and Chicago for many years. Other teachers in the department are Mme. Marie Zendt, John T. Read, William Nordin, Fred Wise, and many others.

In the piano department Heniot Levy, Allen Spencer, Edward Collins, Rudolph Reuter, Kurt Wanieck, Louise Robyn, Earl Blair, Tomford Harris, Mabel Osmer, Jeanne Boyd and others will be available for private lessons and to conduct repertoire teachers classes.

In violin, Mischa Mischakoff, Herbert Butler and Scott Willits; Wilhelm Middelschulte and Frank Van Dusen in the organ department; Hans Hess and Carl Brueckner, in cello, and Margaret Sweeney for harp.

NORMAL CLASSES

One of the features of the summer session is the normal class in children's musical training, under the direction of Louise Robyn. These classes meet daily for two weeks commencing July 6.

Intensive courses in class piano methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford course is used in the public schools of Chicago, Cleveland, New York.

A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition, and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts and others.

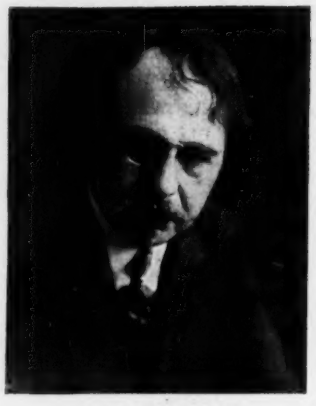
DRAMATIC AND ORGAN DEPARTMENTS

An addition to the dramatic faculty is Walton Pyre, who will conduct a master class. Other instructors in the department include Louise Willhour and Esther Sachs.

The organists, Mr. Middelschulte and Mr. Van Dusen, are to be available for private organ lessons, and special courses in church and concert organ are to be given by Mr. Van Dusen and other teachers.

A series of public recitals at Kimball Hall for the summer term has been announced. These are to be given by members of the faculty and artist pupils, including members of the master classes. Among the faculty

DUDLEY BUCK



HENIOT LEVY

RUDOLPH REUTER

members the following are to take part: Heniot Levy, Rudolph Reuter, Edward Collins, and Tomford Harris, pianists; Mme. Marie Zendt, Mrs. Maren Hattstaedt and Fred Wise, vocalists; Edward Eigenschenk, organist. Students attending the summer sessions are admitted to the concerts free of charge.

Providence Events Have Wide Range

Boston Symphony Orchestra, Kolisch Quartet, Lotte Lehmann and Others Regale Rhode Island Audiences—Works by Composers of State Presented

PROVIDENCE, R. I.—Amy Ward Durfee, contralto, gave a song recital in Churchill House presenting a program of both classic and modern songs of unusual distinction and charm. She has rare interpretative gifts which were well shown in songs by Bach, Handel, Purcell, Brahms and Wolff. But it is in the moderns that her expositions are finest, showing much poetic insight as in Musique sur L'eau (Florent Schmitt), Attributs (Poulenc), Colored Stars (Crist), The Windmill (Colin Taylor). The translations of many of the songs were well doné by Mrs. Durfee. She was accompanied delightfully by Prof. Arthur B. Hitchcock of Brown University, and Prof. Alan R. Coolidge gave satisfying violin obbligati to Nocturne (Rene Rabey) and When I Go Away from You (Henry Hadley).

KOLISCH QUARTET CONCERT

The Kolisch Quartet was presented by Pembroke College and the department of music in Brown University, at Alumnae Hall. The program consisted of quartet in B flat major (Op. 130) with Grand Fugue (Op. 133) (Beethoven), quartet in D minor (Mozart) and quartet in F minor (Ravel). They played without notes—a feat of efficiency to which was added a rhythmic response and a gracefulness that won the hearty applause of a large audience.

The Chopin Club held an evening with Rhode Island composers at Churchill House. A quintet (Dr. Wassili Leps), a trio (Hugh MacColl) and a group of songs were given including All the Day (Blanche N. Davis), White Rose (Hugh MacColl), The Jasmin in My Garden (Ruth Tripp) and Flowers Will Bloom (Florence Newell Barbour).

Louise K. Winsor, gave an organ recital under the auspices of R. I. Chapter of the American Guild of Organists, at the First Congregational Church (Unitarian). The program consisted of well known works from Bach, Widor, Franck, Karg-Elert, Dallier and Vierne. Miss Winsor's playing was marked by clarity, technical precision and a fine musicianship, with effective registration.

LOTTE LEHMANN IN RECITAL

The Community Concert Association presented Lotte Lehmann, soprano of the Metropolitan Opera Association, at the concluding concert of the present season in the Metropolitan Theatre. Her fine presence, glorious voice and freedom from mannerisms, won for her a sure place in the affections of her hearers. She was given an ovation in which Erno Balogh, distinguished accompanist shared.

Alexander Miller, pianist, was heard in a recital at the Plantations Club Auditorium. He played a colossal program with considerable distinction and won the well merited applause of a large audience.

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra, in the fourth concert of the present series, presented a brilliant program in the Metropolitan Theatre. Jean Bedetti, cellist, was the soloist, playing the Elegie for cello and orchestra by Fauré, with superlative taste and skill. The list was a masterpiece of program making and Dr. Koussevitzky, who led his orchestra through the charmingly delicate passages of the Haydn symphony in E flat, the wilder rhythms of Rapsodie Espagnole (Ravel) to stunning climaxes of Wagner, was recalled many times, sharing the ovation he received with his men.

B. N. D.

Atlanta Club Elections

The Atlanta Music Club has the following officers in charge of it for 1936-38: Mrs. Thad Morrison, president; Mrs. Mary Nelson Ream, first vice-president; Mrs. Alex C. King, Jr., second vice-president; Mrs. Lillian Gilbreath, third-vice-president; Margaret Fraser, fourth vice-president; Mrs. J. Clyde Withers, corresponding secretary; Mrs. Jane Mattingly, recording secretary; and Mrs. Cliff Hatcher, treasurer.

Ypsilanti Normal College Choir in Bach Program

YPSILANTI, MICH.—The annual Lenten concert of the works of Johann Sebastian Bach was given by the Normal College Choir on March 20, under the efficient baton of Dr. Frederick Alexander. Dr. Alexander has not only trained many students in the art of singing, he has also, in his years of experience, won a large following which looks upon this Bach concert as a profound religious rite.

At the beginning of this particular concert a guest choir from near-by high schools sang three numbers unaccompanied. There were 200 in this choir and all trained in the different schools by former pupils of Dr. Alexander's. They had had only one rehearsal, however, with the conductor so that their finished performance was the more remarkable.

The second part of the program was performed by the Normal College Choir and was comprised entirely by selections from the Mass in B minor by Bach. There was an excellent accompaniment by a small orchestra also from the Normal College.

A. McL. T.

Sigma Alpha Iota News

Poldi Mildner, Viennese pianist, has been initiated as an honorary member of Delta Chapter of Sigma Alpha Iota.

Gaye Beard, of Sigma Gamma Chapter of Sigma Iota, was a recent winner of Major Bowes Amatuer Hour on Tulsa, Okla., night. Miss Beard gave the entire musical program.

Mu Chapter, Grand Forks, N. D., commemorated the two-hundred-fiftieth anniversary of Bach and Handel by a twilight musicale. An organ prelude and fugue in E minor by Bach was played by Mrs. T. I. Schmidt. Dorothea Sitz sang compositions from Bach and Handel. A quartet comprising organ, piano, violin and cello from Bach-Gounod was played by Alice Johnson, Wilma Johnson, Edith Johnson and Doris Johnson. A group of contralto solos by Bach and Handel were sung by Lorraine Russell, accompanied by Viola Boese Sorenson. An organ group, by Bach and Handel, played by Elaine Odegard completed this program.

Sigma Theta Chapter of the University of Rochester (Rochester, N. Y.), has sponsored two evening recitals, consisting of a double concerto (op. 102) by Brahms with Janina Goreska, violinst; Mary Eidam, cellist; and Ernestine Klinzing at the piano. Marianne Pflueger sang a group of songs from Marchesi, Delibes, E. Charles and Amy Worth, accompanied by Katherine Green. Compositions from Debussy were played by Anne Self, pianist. Compositions by Ravel-Kreisler, Ravel-Kochanski and deFalla-Kreisler were played by Virginia Gustafsen accompanied by Anne Self. Lucille Jensen did compositions from Sowerby, Vierne and Mulet. The program was completed by a string orchestra conducted by Marian Wolf. This chapter has sponsored a program for the blind and a program of orchestra music with Phi Mu Alpha Sinfonia, men's musical fraternity.

Otto SCHLAAFF and Robert RIOTTE

PROGRAMS FOR TWO PIANOS

Management: Richard Copley, 113 West 57th St., New York

Choral, Orchestral and Recital Events Make Up Crowded Fortnight in Toronto

Symphony Orchestra and Vocalists Give Scenes from Boris Godounoff —Albert Spalding Among Feted Recitalists—Chamber and Vocal Groups in Interesting Lists

TORONTO, CAN.—On March 14, at Eaton Auditorium, Walter Bates, the efficient and gifted conductor of the Canadian Singers' Guild presented his remarkable choir of eighteen mixed voices in their third local recital of the season, with the assistance of Robert MacDonald. Delightful as was this brilliant pianist, one wished that more of the program space had been taken up by the singers, whose uncannily sensitive and unanimous blending is unique of its kind. Their selections were mainly Elizabethan and similar part-songs though *Canadien* folk-tunes, Palmgren and Brahms were some of the beautifully executed exceptions. Their incredibly delicate pianissimi are absolute gems.

CONSERVATORY STRING QUARTET

That night in Conservatory Hall, the Conservatory String Quartet (Elie Spivak, first violin; Harold Sumberg, second violin; Tom Brennand, viola; Leo Smith, cello) gave the fifth recital of their series, devoting its first half to music written for or adapted to the same rare old viols on which they played recently. The historical interest and delicate charm of this part of the concert was further enhanced by the apt comments of Leo Smith. But the virility of intent and robustness of tone heard later on their own instruments in their spirited and inspiring Dvorak quartet in F (op. 96, American) demonstrated that we are in an adult musical age after all and can relish the more substantial fare. These same remarkably studious virtuosi on the following night once more played on the old instruments in the Great Hall at Hart House, to which institution the venerable viols belong.

POUL BAI IN RECITAL

On Monday, at Eaton Auditorium, our resident Danish baritone, Poul Bai, gave his first local recital in a number of years. This consummate artist, last heard here in a San Carlo Opera production of Tannhauser, sang a program of which the numbers linked together in most effective juxtaposition. Brahms, Strauss, Tchaikowsky, Rimsky-Korsakoff came first, voiced in resounding, rich tones and projected with a sweeping breadth. A long group of songs by our own Dr. Healey Willan, with the composer at the piano, were admirable performances of works that deserve wide recognition for their poetry and lilt. A selection of Sjogren, Neils Gade, Kjerulf, Heise, Grieg and Sinding, sung in the original Scandinavian tongues, were not only masterly from the vocal standpoint but afforded the eminent recitalist many occasions of irresistibly charming acting. Muriel Collen was the able accompanist.

MCLAUGHLIN PRESENTS VOCAL QUARTET

On March 16 at a meeting of the Board of Trade, a musical evening was sponsored by W. L. McKinnon, when D'Alton McLaughlin presented his recently organized quartet of young and beautiful voices (Gwendolyn Burrell, soprano; Muriel Grant Scheerle, contralto; Leslie Mardall, tenor; Robert Hately, baritone), with himself at the piano. The program was a replete one of operatic selections, which included many of the less hackneyed, with soli, duets, and other concerted numbers, in which the freshness of voice and musicianly temperament of the singers, as well as their responsiveness to coaching, were amply displayed. The superb accompaniments of Mr. McLaughlin were a delight in themselves.

SYMPHONY ORCHESTRA IN BORIS EXCERPTS

On the next night at Massey Hall there took place the tenth and last regular concert of the season by the Toronto Symphony Orchestra, which Sir Ernest MacMillan conducted with a power and spirit unusual even for him. The chief feature of the earlier part of the program was a selection of extracts from Moussorgsky's Boris Godounoff with soloists and choir. Of these excerpts Boris' Monologue, Varlaam's Song (which had to be repeated) and Boris' part in the Coronation Scene brought a series of ovations to Adolf Wantroff, whose gorgeous baritone and dramatic delivery, in the Russian, swept the audience into gales of applause. In fact his success was even more marked than when he last sang with the Toronto Symphony Orchestra. Leslie Mardall in a tenor part and George Lambert, baritone, also sang effectively. The choir combined with the orchestra to interpret fine climaxes. After the intermission, Beethoven's ninth symphony brought concert and season to a close of regal richness. The orchestra throughout was in its finest form and when, for the last movement, it was assisted by such soloists as Jeanne Pengelly, soprano; Amy Fleming, contralto, Mr. Mardall and Mr. Lambert, and reenforced by the choir, the ensemble was stirring in its grandeur. Sir Ernest was given rousing cheers and deafening applause which, with characteristic modesty, he shared with all participants.

MADRIGAL CHOIR CONCERT

On March 21, Eaton Auditorium was the scene of a happy occasion when Edith Parker-Liddle conducted the Beaches Madrigal Choir, a ladies' chorus of respectable dimensions, with Muriel Donnellan, an accompanist harpist, and Harvey Doney, a splendid baritone, as assisting artists, and many soloists from the ranks of the choir. Much variety characterized the program and an agreeable blending of voices marked the execution, all testifying to the authoritative direction of Mrs. Liddle. She was particularly adept in her accenting of rhythms. Elizabeth Clegg at the piano and Olive Flint at the organ did much to supply the proper background for the different vocal effects.

JUBILEE OF CONSERVATORY MARKED

A stimulating event was offered on March 23, with the "Jubilee Reunion" at the Toronto Conservatory in celebration of that institution's fiftieth anniversary. The main items of interest were addresses by Sir Ernest MacMillan, principal of the conservatory which has for some years been a part of Toronto University; Byron F. Wood, secretary-treasurer of the University's Alumni Federation; the Hon. and Rev. H. J. Cody, president of the University; Jessie Alexander Roberts, a noted reader who read an ode that she had done at the first recital given by the conservatory; G. D. Atkinson, president of the Conservatory Alumni Association; and Dr. Healey Willan, vice-principal of the conservatory. The portent of the various addresses combined to foster the alumnus spirit, which is to materialize in various forms to be announced shortly. Interesting lantern slides reminiscent of the conservatory's early years were shown with illuminating comments by Frank E. Blachford.

SPALDING ACCLAIMED

The next night, March 24, saw the return of Albert Spalding after an absence of years. He was greeted with tremendous enthusiasm as his untarnished art richly deserved. His Mozart concerto in A major was purest form. his Brahms sonata in D minor, superb expressiveness. Execution, tone quality, breadth of concept and beauty of line were all exemplified by him in masterly fashion, with brilliant support by Andre Benoist at the piano. The event was a great one, casting high credit on Wilfred C. James and Ernest M. Rawley, the impressarii, who presented this great violinist as the fifth and last attraction in their Celebrity Concert Series for the season.

At a recent meeting of the Kiwanis Club, Reginald Stewart made a strong appeal for musical instruction in the high schools, suggesting as one method the assigning every Saturday of one large school building to the teaching of all instruments as well as singing in some form. The distinguished conductor and pianist has himself given at least a baker's dozen lecture-recitals in collegiate, private and other schools this season, playing characteristic serious programs that featured Bach, Beethoven, Chopin and other composers. This course was made possible through the generosity of a large piano firm, which has created a special foundation fund for the purpose. B. P.

Mariana Sarrica to Make Debut

Mariana Sarrica, who makes her New York debut in Town Hall on April 8, is a native New Yorker. She was born here and started her study of piano at the age of eight under Amelie Pardon, a former professor at the Royal Conservatory in Brussels. She went to Belgium with Mme. Pardon when she was twelve, where she entered the piano class at the Brussels Conservatory. She also took courses in harmony and chamber music. At sixteen, she won the prize for virtuosity, a competition which required the preparation of fifteen works, both classical and modern as well as two concertos. She is said to be the youngest person and the first American ever to receive that prize. Early last fall, she returned to America and placed herself under the guidance of Leopold Godowsky.

(Photo by Ossip Garber.)
MARIANA SARRICA

Richard McClanahan on Tour

Richard McClanahan, director of the Riverdale School of Music, Riverdale-on-Hudson, New York, and exponent of the teachings of Tobias Matthay, English pedagogue, is making a trip to Oklahoma during the spring vacation of the school. Mr. McClanahan appeared before the Pianists' Club of Oklahoma City on March 26, 27 and 28, presenting lecture-demonstrations in the mornings and giving private lessons in the afternoons.

From March 30 to April 3, he was guest teacher for the School of Fine Arts of the Oklahoma College for Women at Chickasha, Okla. There he made an exposition of the principles of artistic piano playing, and teaching, giving lectures in the mornings and private lessons in the afternoons.

Mr. McClanahan will spend a day in Mangum to hear the pupils of Leta Mae Smith, who has studied with Mr. McClanahan in New York; he is to address the parents of her pupils, and appear before the students of the High School.

AMY ELLERMAN
CONTRALTO
260 West 72nd St., New York
Tel. TRafalgar 7-0466

WILLIAM THORNER
TEACHER OF SINGING
152 West 57th St., N. Y. C. Tel. COL. 5-0706

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
8525 Blackstone Ave., Chicago

NINO MARCELLI
CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6890

MIRIAM WINSLOW
AND HER DANCERS
Exclusive Management: WILLMORE & POWERS,
2 West 45th Street, New York

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York.

GIGLI
WORLD FAMOUS TENOR
RETURNING TO AMERICA 1936-37
now booking
METROPOLITAN MUSICAL BUREAU, INC.
113 West 57th St., New York, N. Y.

LOTTE LEHMANN
World Famous Soprano
Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

LA ARGENTINA
And Her Spanish Ballet Company
With ESCUDERO and Carmita
Management: Metropolitan Musical Bureau, Inc.

WOTAN ZOELLNER
VIOLINIST
Personal Representative: G. H. Dalrymple,
239 West 42nd St., New York

Karin Branzell
CONTRALTO
METROPOLITAN OPERA COMPANY

ARTURO VITA
voice placement
opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club,
353 West 57th St., New York, N. Y.

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

FRANK ST. LEGER
315 West 57th St., New York, N. Y.

MILLO PICCO
TEACHER OF SINGING
For many years leading baritone in Europe and at Metropolitan Opera
Hotel Dauphin, New York TRafalgar 7-2200

WILLIAM O'TOOLE
CREATIVE PIANO STUDY
Technic—Interpretation—Composition
Teachers Courses July 6 to 17
160 West 73rd St., New York

GREGORY ASHMAN
ASSOCIATE CONDUCTOR
OPERA DEPT. JUILLIARD SCHOOL
PIANIST — TEACHER — ACCOMPANIST
1 West 85th St., New York SUs. 7-1097

TITO SCHIPA
Leading Tenor
Metropolitan Opera
Mgt.: Harry Cahill,
5815 R.K.O. Bldg.,
Radio City New York

THE STEINWAY BUILDING
113 West 57th St., New York
Small and Large Professional Studios
OFFICES, Any Size Required, Suitable for Concert Managers, Music Bureaus or Organizations Connected with Music in Any of Its Branches.
Unexcelled Service Daily and Evenings.
Very attractive rentals—Representative on premises or
Douglas L. Elliman & Co., Inc., 15 East 49th St., New York
Telephone PLaza 3-9200

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

RICHARD BONELLI
BARITONE
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York, N. Y.

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

JAMES MELTON
TENOR
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

HOPE HAMPTON
SOPRANO
Personal Representative: Bruno Zirato, Steinway Bldg., N. Y.

FOWLER & TAMARA
DANCE RECITALISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

VIOLA **MITCHELL**
VIOLINIST
Concert Mgt.: BERNARD R. LABERGE, Inc.
2 West 46th Street, New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service 30 Rockefeller Plaza N Y

GOETA LJUNGBERG
Soprano—Metropolitan Opera
Hotel Ansonia, New York City

DORIS DOE
Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

EDITH MASON
SOPRANO—METROPOLITAN OPERA CO.
Management: Annie Friedberg
250 West 57th St., New York

BRYNLEY AND NOTLEY
TENOR-BARITONE DUO
Exclusive Management: Annie Friedberg
250 West 57th Street New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

ADDISON JONES
PIANIST
BANE BOOKING BUREAU
45 Prospect Place, Tudor City, New York City

FLORENCE AUSTRAL
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

Lincoln Cathedral Choir
a cappella
Cornhusker Hotel, Lincoln, Nebraska

FABIEN SEVITZKY
CONDUCTOR
Concert Management Arthur Judson
113 West 57th Street, New York

GEORGIA GRAVES
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

GEORGE LEYDEN COLLEDGE
CONCERT MANAGEMENT
30 Rockefeller Plaza New York

G. H. DALRYMPLE
ARTISTS' REPRESENTATIVE
229 West 42nd St., New York
Wisconsin 7-9553 LOrraine 7-2996

PAUL H. STOES
MANAGER
30 Rockefeller Plaza, New York

Bane Booking Bureau
45 Prospect Place, Tudor City, New York City

CHARLES L. WAGNER, INC.
CONCERT MANAGEMENT
511 Fifth Avenue New York

ROSE DIRMANN,

soprano, will fulfil the following spring engagements: April 7, St. Andrews Methodist Church, Yonkers, N. Y., in Dubois' Seven Last Words of Christ; April 12, First Presbyterian Church, New York City, Handel's Messiah; April 15, N.B.C. Concert Hour; April 16, New London Oratorio Society, Dvorak's Stabat Mater; April 17, soloist with Providence, R. I., Glee Club; April 20, Ridgewood Choral Club soloist, Ridgewood, N. J.; April 23, Syracuse University Chorus, Haydn's Creation; April 26, the Haydn Creation at First Presbyterian Church, New York. Miss Dirmann sang Marguerite in a concert form production of Faust with the Bridgeport Oratorio Society, Bridgeport, Conn., on March 31, and is to sing in the Bach St. Matthew Passion, at First Presbyterian Church, New York, on April 5.

Music Notes from Coast to Coast

BINGHAMTON, N. Y.—The Barrere Little Symphony Orchestra was heard under the auspices of the Musical Art League, in the Central High School Auditorium. Georges Barrere, conductor, and the thirteen men in the orchestra won the hearts of the audience. Flute solos by the conductor were also an added attraction.

The program opened with the overture to Rossini's La Italiana in Algeri and was followed by Haydn's symphony in G major. Before playing The White Peacock, Mr. Barrere spoke of the composer, Charles Tomlinson Griffes.

The climax of the evening was the concerto in D major (Mozart) in which flute playing of the conductor was rapturously applauded. Several groups of lighter numbers were played and encores were given.

Dr. Elmer A. Tidmarch and Union College Choir gave an evening of music recently. Dr. Tidmarsh is organist and director of music at Union College. All the organ numbers were of high standard as well as the work of the choir.

Alcinda Cummings Midjo gave a recital at the Monday Afternoon Club. Mrs. Midjo, an excellent violinist, was ably assisted by Mildred Bryant at the piano. I. S.

PHOENIX, ARIZ. — The Saturday Morning Club of Tucson recently presented the Civic Opera Group of Tucson under the direction of Mrs. Harry Berger in a highly creditable performance of Cavalleria Rusticana and Pagliacci, at the Temple of Music and Art in that city. The Civic Opera Group, now in its second season, is under the personal direction of Mrs. Berger. In both these operas, principals and chorus as well as orchestra were coached, rehearsed and conducted by her. Doris Bosnos, Ruth Parrett and O. H. Barnhill, the Santuzza, Lola and Turiddu of Cavalleria, are deserving of special mention, as are Heloise McBride, O. H. Barnhill and Ray McCullough, who sang Nedda, Canio and Tonio, respectively, in Pagliacci. A well-drilled chorus and orchestra supported the principals adequately. A large audience received the two offerings with enthusiasm.

As one of the musical events on the course offered by the University of Arizona Emanuel Feuermann, cello virtuoso, delighted a large audience in the Tucson High School Auditorium with a brilliant and diversified program. With a technic savoring more of violin virtuosity than mere cellistic mastery, he combined a gift of faultless phrasing which lent to his deep, singing tone a musical appeal. Of his major numbers, the Schubert A minor sonata was an interesting contrast in style and subject-matter to the Italian Suite of Stravinsky, with its boldness of melodic line and intricacies of technic. Of his encores, probably the Sgambati Serenata was the most delightful.

Discriminating musicians of Phoenix registered unhesitating approval of the singing of the Women's Choral Club under the direction of Montague A. Machell. This choral unit of the Phoenix Musicians' Club in its annual spring concert proved thoroughly adequate to the demands of an exacting program. Purity of tone and diction and sureness of pitch made their opening group of *a cappella* numbers particularly attractive. In a group of three difficult Russian songs by Gretchaninoff and Arensky, the singers' appreciation of musical and emotional values made their performance notable. Instrumental obbligatos to two of the songs proved of interest. The chorus was admirably supported at the piano by Cora Lee Machell. Tudor Williams, bass-baritone from Los Angeles, proved to be a popular guest artist. In Wotan's Abschied from Die Walküre, Arioso de Benvenuto from Diaz' Benvenuto and a group of smaller numbers he aroused the enthusiasm of the audience and had to respond to several encores. Mr. Williams was accompanied at the piano by Norma Rasbury.

In a comprehensive survey of leading music schools connected with State universities, made last fall, Gladys Parsons, National Music Advisor of the Phi Beta National Professional Fraternity of Music and Dramatic Art, found the faculty and courses of Arizona of a higher standard than any others investigated except the University of Michigan.

Hortense Monath, pianist, was heard as the fourth recitalist in the Salt River Valley Community Concerts series. She played thirty-two variations of Beethoven, the Schumann Phantasie (op. 17), Schubert impromptus and a group of Chopin numbers. Her program, a series of vital, individual tone studies in which wing-tipped fleetness vied for mastery, with organ-like depth and splendor, was received with enthusiasm. In response to continuous applause she gave a number of encores. She left with her audience a sense of glowing vitality, intense rhythmic strength and a mastery of the entire gamut of tonal coloring. M. M.

PORTLAND, ME.—One of the most interesting of the concerts of the month was that in honor of Rossini's birthday at Frye Hall by members of the Rossini Club, assisted by a group from the Portland Symphony Orchestra, directed by Paul Melrose. Those taking part were John E. Fay, pianist; Helen Ward, soprano, and Dorothy Dinsmore, contralto, in a duet; Katherine Hatch Graffam, cellist; Gladys Russell Cook, soprano; Acy Downs, pianist; Doris Wadsworth, soprano; and William V. Bradley, tenor. The accompanists were Frances Donnell Grasse and Fred Lincoln Hill. The group from the Portland Symphony Orchestra played with artistry and complete subservience to the skillful conducting of Mr. Melrose.

On March 7 the Gilbert and Sullivan opera Yeomen of the Guard was presented by a talented group of musicians. It was one of the most pretentious and successful productions ever given here. Albert Willard Smith and Donald Payson directed. Those taking part were Allan Stuart Davis, Helen Ward, Huntington Blatchford, Virginia Renaud, John P. Thomas, Evelyn Badger Carroll, Virgil Cadieux, Katherine Shaw, Clarence Chadwick, Henri Giboin, Carroll Ripley and Nathan Greene. The orchestral accompaniment was played by Wilfrid Tremblay, organist, and Nancy Dorr, pianist.

Jean Bedetti, cellist, accompanied by Bernard Zighera, pianist, gave a successful concert under the auspices of the Portland Music Teachers Association at Portland High School Auditorium, March 18.

The Rossini Club Chorus, under the direction of its new conductor, Zilphaetta Butterfield Potter, gave a splendid performance, March 12, at Frye Hall. Solos were offered by Evelyn Fogg Olcott, Beatrice Richards, Katharine O'Sullivan, Margaret Knight, Sylvia Rowell and Florence Towle Erickson. Nerissa Purington, soprano, pupil of Gladys Russell Cook, gave an interesting recital at State Street Parish House, March 23. Sadie Albling, pianist, presented solos. Fred Lincoln Hill was accompanist for the singer.

The Portland College Club presented Col. W. de Basil's Ballet Russe de Monte Carlo on March 26 with success. S. R.

Birmingham Orchestra Changes Date of Final Concert

BIRMINGHAM, ALA.—The final concert of fourth season of the Birmingham Civic Symphony Orchestra will be presented on April 14 at the Municipal Auditorium, Birmingham. Though previously announced for late in March, the serious illness of Dorsey Whittington, conductor, and on this program, soloist, necessitates the change.

The piano concerto by Rimsky-Korsakoff will have Mr. Whittington as soloist. The slow movement of the Negro Folk Symphony by William Dawson, known as Hope in the Night, is also a focal point of interest on the program. Since the symphony was presented by the orchestra last season, its repetition has been urgently sought.

Ottokar Cadek, concertmaster and associate conductor of the orchestra, will conduct the first half of the program, which is to be opened with the overture to The Bartered Bride by Smetana. For the second part of the program, Mr. Whittington leads the orchestra in the fifth symphony by Tschaikowsky.

Although this is to be the final concert of the regular series in Birmingham, the orchestra is engaged to appear in Montgomery on April 15 at the convention of the Alabama Federation of Music Clubs.

RAYA GARBOUSOVA
PIANIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

EMANUEL FEUERMANN
PIANIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

NELSON EDDY
BARITONE
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street New York

GERTRUD WETTERGREN
CONTRALTO
NBC Artists Service
30 Rockefeller Plaza New York

EUGENIA BUXTON
AMERICAN PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HELEN OLHEIM
MEZZO SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

ROMAN TOTENBERG
POLISH VIOLINIST
Exclusive Management: Annie Friedberg
250 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

VIRGINIA PEMBERTON
SOPRANO
1420 Steinway Hall, New York City

BEATRICE HARRISON
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza New York

ARTHUR LOESSER
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

BEVERIDGE WEBSTER
PIANIST
NBC Artists Service
30 Rockefeller Plaza New York

IGOR GORIN
BARITONE
Management: Haensel & Jones
113 West 57th Street New York, N. Y.

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

Educator Challenges the Theory That Musical Aptitudes Are Always "Inborn"

Ida Elkan, Originator of Novel System of Technical Work in Ear Training, Believes Efficient Sight Reading the Keystone to Piano Playing

The principle that prospective music students should be tested for aptitude and talent in music before being given any musical training is challenged by Ida Elkan, author of Technical Work in Ear-Training for the Piano, a method for private and class instruction in piano which works toward the development of instinctive sense for pitch, rhythm, sight reading and keyboard facility. Miss Elkan maintains that if every pupil were "tested" before being taught to read and write, many people would grow up without knowledge of the three 'R's'.

"I strongly advocate," said Miss Elkan, "that piano playing be established as an elective study in the public schools and made available to all children who desire it. Regular scholastic credits should be granted for this branch of study."

Sight Reading the Keystone

The two volumes which deal with Miss Elkan's pedagogic principles stress the value of sight reading. "Efficient sight reading," she went on, "is the keystone to piano playing. The pianist who is a competent sight reader has easy access to the vast piano literature, thus enriching his musical experience.

"To attain this degree of piano playing technic in sight reading, I have composed under the title of Technical Work in Ear Training for Piano such musical material as will be conducive toward achieving the maximum degree of progress at the minimum expenditure of time.

"In order to become a good sight reader the pianist should possess a good sense of tone and tone relations, a fine feel for rhythm, finger facility and keen *mental musical* perception. The mastery of the exercises in these two volumes will help to accomplish this objective successfully, and these exercises should be studied in the following manner:

The "Touch" System for Piano

"I urge that the student should try not to look down at his hands or keyboard, while playing, but rather he should use his eyes for reading the printed notes. The eyes reading the association of two successive notes will then send the message to the mental hearing. The mind will then direct the fingers with true marksmanship, gauging tonal distance or intervals; thus developing continuity in playing.

"To acquire this feel for all tonal relationships over the eighty-eight keys, I have devised such a system of fingering which will place the fingers, hands, wrists and arms in their most effective and desirable positions, thus establishing good finger habits over the entire keyboard, which habits the pianist will apply in his playing of all piano literature.

"The feel for tonal anticipation is gradually developed in the student by these exercises, which are transposed and carefully fingered in all the scales." S. L.

(*Photo by Editta Rinaldo.*)

IDA ELKAN

RADIO HIGHLIGHTS

Dialed by M. L. S.

So many farewells marked last week-end's radio fare that the odds would be pretty heavy against any listener's being hard-boiled enough to remain dry-eyed. If one parting didn't affect you, another was certain to. The Metropolitan Opera broadcasts came to an end for the season with Saturday's production of Carmen (with the glamorous Rosa Ponselle) from Boston. Yehudi Menuhin took leave of his public for two years following his concert for the General Motors Hour on Sunday night. The same evening found Lucrezia Bori, for many years an admired and beloved figure at the Metropolitan Opera, saying a tuneful goodbye to her vocal appearances in the New York opera house. Appropriate and feeling tribute was rendered to the soprano by her associates, and she graced the Metropolitan stage for the last time in the St. Sulpice scene from Manon and an excerpt from La Traviata. Appearing with her were some of the most lustrous of the Metropolitan's artists.

Young Mr. Menuhin's two-year withdrawal is partly indicated, we understand, by a desire to return to the public shorn of the sentimental halo surrounding a "boy violinist." He will be twenty-one then, and definitely beyond the velvet-pants-and-ruffled-collar period. . . . In fact, he has been for some years free from such garb, but its horrid associations probably have galled his adolescent soul. After all, Yehudi, genius or not, probably shares with every other nineteen year old boy the desire to forget he was ever gushed over by maternal-minded ladies. . . . On Sunday night, in his two appearances with the General Motors Symphony Orchestra, under Erno Rapee (WEAF) he displayed to the ineffable pleasure of his audience that tone which for singing, buoyant beauty is distinct and characteristic of him only.

On the Ford Hour (WABC), Nelson Eddy regaled lovers of baritone art. As in his appearance on the General Motors program some weeks earlier, Mr. Eddy's splendid tones registered to perfection.

A significant event of Sunday morning was the promised world premiere of Tschaikowsky's trio in A minor as arranged for the first time for a symphony orchestra by Erno Rapee. This performance took place during the Radio City Music Hall on the Air concert (WJZ). The orchestra was directed by Mr. Rapee, its regular conductor, in an all-Tschaikowsky list. Besides the new work, an outstanding number was Lenzki's air from Eugen Onegin, sung by Jan Peerce. The trio, dedicated to Rubinstein and composed at the entreaties of Nadejda von Meck, was written despite Tschaikowsky's avowed dislike for the combination of piano, violin and cello. Performed with all the ample resource of the fine orchestra and Mr. Rapee's masterly conducting, the score unfolded, eloquent, poignant and expressive of the deepest and most sensitive feeling. Another highlight for Sunday was the presentation of Charles Wakefield Cadman in a program of his own works for violin and piano, with Eddy Brown, violinist, on WOR in the afternoon. This distinguished American composer was announced in fitting terms, and responded briefly before seating himself at the keyboard. The half hour was memorable for its melodic delights and the fine coordination of the two players.

Later in the afternoon Henri Deering, American pianist, gave an all-Debussy program over WJZ. The shimmering Debussy idiom was registered in all its beauty of cadence and harmonic flavor.

On the Magic Key Hour (WJZ), also on Sunday afternoon, the chief musical figures were Efrem Zimbalist, who presented violin playing *par excellence*, and John Goss and the London Singers, a meritorious ensemble which has been heard in successful New York recital earlier in the season.

Of the week preceding these Saturday and Sunday events, record must be made of the expert two-piano performance of Pierre Luboschutz and Genia Nemenoff, on March 27 on WEAF in the NBC Music Guild program which they shared with Jeanne Gautier, violinist. The duo-pianists played Bach's arrangement of Vivalde's concerto in A minor. Miss Gautier and Mr. Luboschutz joined in an expert projection of Brahms' sonata in A, op. 100.

As a final word of consolation to opera lovers mourning the seasonal passing of the Metropolitan broadcasts: the popular season of the Metropolitan, beginning May 11, will not ignore the radio public.

Westminster Chorus Concludes Tour with Philadelphia Concert

The Westminster Chorus (John Finley Williamson, conductor) was heard in concert on March 12 at the Academy of Music, Philadelphia. The group, of forty voices, had concluded a month's tour of thirty concerts. Their program was made up of *a cappella* music, comprising a wide variety of choral numbers.

MARION KERBY
CONTRALTO
Management: Anita Davis-Chase
284 Boylston Street, Boston, Mass.

WEBSTER AITKEN
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

National Symphony Orchestra
HANS KINDLER, *Conductor*
Washington, D. C.

CHARLOTTE SYMONS
SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

WILLARD MAC GREGOR
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

SUSANNE FISHER
SOPRANO METROPOLITAN OPERA CO.
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

EZIO PINZA
BASS
NBC Artists Service
30 Rockefeller Plaza New York

MARIA SILVEIRA
LYRIC COLORATURA
G. H. Dalrymple—Personal Representative,
229 W. 42nd St., New York City

Richard Hageman
CONDUCTOR-COACH
AVAILABLE FOR NEW YORK RECITALS
Studio: 187 West 57th St., New York. CO. 5-0770

WINIFRED CECIL
SOPRANO
Management: BERNARD R. LABERGE, Inc.
2 West 46th St., New York

PAUL WITTGENSTEIN
ONE-ARMED PIANIST
Management: Bernard R. Laberge, Inc.
2 West 46th Street New York

GRETE STUECKGOLD
SOPRANO
Management Haensel & Jones
113 West 57th St. New York

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street New York

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

FLORENCE EASTON
SOPRANO
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones,
113 West 57th Street, New York

FARDULLI
LEADING BARITONE CHICAGO CITY OPERA CO.
Management: Annie Friedberg, Fisk Bldg., New York
Columbia Records

JOHN **McCORMACK**
Management: NBC Artists Service, RCA Bldg., N. Y.
Personal Representative: James McCormack,
41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition.
440 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE,
30 Rockefeller Plaza, New York

CHARLOTTE **BOERNER**
LYRIC SOPRANO
1412 Steinway Hall, New York City

ELISABETH RETHBERG
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

PERCY GRAINGER
PIANIST Manager: Antonia Mereo
9 Cromwell Place White Plains, N. Y.

HART HOUSE STRING QUARTET
Haensel & Jones,
New York

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

POVLA FRIJSH
SOPRANO
Management: BERNARD R. LABERGE, Inc.,
2 West 46th St., New York

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. 160 W. 73rd St., N. Y
Tel.: Nutely 2-2690 Tel.: TRaf. 7-4700

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

CHICAGO CONSERVATORY
Address LORO GOOCH, Manager
Kimball Hall (11th floor) Chicago, Ill.

AMERICAN CONSERVATORY OF MUSIC
503 Kimball Hall Building, Chicago, Ill.

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

WINIFRED **CHRISTIE**
Pianist
Exclusive Direction: Dorothy Pillsbury Stetson
30 Rockefeller Plaza, New York

EUROPEAN

Jean GALAMIAN
VIOLIN SCHOOL
V. Blumberg, Assistant
Write for Appointments:
36, Ave. de Tokio, Paris, France

EUGENE TAIZLINE
PIANIST
Mgt. O. T. E., 16 rue de Grammont, Paris

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

MARCEL GRANDJANY
HARPIST
37, Ave. de Chatillon, Paris, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe Concerts—Recitals—Radio
"Beautiful tone, superior technic, and soulful interpretation."—Sevcik.

PASQUIER STRING TRIO
(Jean-Etienne-Pierre)
Classical—Romantic—Modern Repertory
Mgt.: Dandelot, 83, rue d'Amsterdam, Paris

MICHEL GIBSON
VIOLINIST
In Europe 1935-1936
Address: 6, Square Leon Guillot, Paris, XV, France

Lambros Demetrios CALLIMAHOS
FLUTIST
Management: Wilhelm Stein, Konzerthaus, Vienna

EISENBERG
VIOLONCELLIST
Europe 1935-1936
Management: Kleegen, 252 Fbg. St. Honore, Paris, France

HELEN TANNENBAUM
VIOLINIST—Now Appearing in Europe
15, Bd. Jourdan, Paris, France

ORLANDO BARERA
Italian Violinist
IN AMERICA 1935-1936
American Mgt: Charles L. Wagner, 511 5th Ave., N. Y.
European Mgt: Alfred Lyon, 40 rue du Colisée, Paris

VICTOR PRAHL
AMERICAN BARITONE
14, rue Visconti, Paris (6), France

LUCIENNE DELFORGE
FRENCH PIANIST
Now Touring Europe
Management: Kleegen, 252, Fbg. St.-Honoré, Paris

AUBREY PANKEY
BARITONE — Mgt.: Organisation Artistique Internationale, 45, rue La Boetie, Paris, France

DR. OSCAR DANIEL
Voice—Diction—Opera and Concert Interpretation
Teacher of Suzanne Fisher, Herbert Janssen, Margherita Perras, Marlene Dietrich, Maria Cebotari.
June to September at Lugano, Switzerland
October to May in Paris
Add. c/o Musical Courier, 6, Square Leon Guillot, Paris

LEON GOOSSENS
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olczewska, Supervia, D'Alvarez, Ninon Vallin, Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Schorr, Casals, Piatigorsky, Morini, Garbousova.
Studio: 93 Cornwall Gardens, London, S. W. 7, Eng.

MARIO FACCHINETTI
COMPOSER—CONDUCTOR
in U. S. S. R. 1935-1936
Permanent address: c/o Bernard,
14, rue La Grange Bateliere, Paris, France

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Has recorded CONCERTO in B FLAT, by Handel, for harpsichord and orchestra, for Cie. Francaise du Gramophone (His Master's Voice) 9, Blvd. Haussmann, Paris.
Personal address:
170 Bd. Haussmann, Paris

Season in London

(*Continued from page 5*)

properly included in this group. His recital in the Albert Hall was in the nature of a sensation, and he has been acclaimed as one of the most brilliant masters of his instrument. Bach's F major toccata, presented with clarity and firm rhythm, formed the centre of an impressive program including moderns from Reger to Leo Sowerby.

Dobrowen Conducts L. S. O.

Spring is in the air; and the attendance at symphony concerts indicates that listeners would give all the hoots in the brass section for two notes by the incipient cuckoo. This was true of Beecham's above-mentioned Sunday concert (at which, besides Guila Bustabo's Brahms concerto we had two more Brahms works and the Figaro Overture) and even more so at the London Symphony Orchestra concert which served Issay Dobrowen as a come-back to London. The former San Francisco *maestro* made it an almost hundred per cent Russian night, with Tschaikowsky's Fifth and Rachmaninoff's Paganini Rhapsody with Benno Moiseiwitsch as soloist. Berlioz' Benvenuto Cellini Overture was the only alien item, and even that had a kind of Cossack flavor. Dobrowen's size should deceive no one; he can create as big a noise as any six-footer, and even gigantic Albert Coates, who was in the audience, could not make a mistake about that. In the Berlioz it was justified; in Tschaikowsky's last movement some people thought he was out for a noise and speed record. The Rachmaninoff he conducted almost without preparation, and without a hitch, but even Moiseiwitsch's elegant playing could not redeem the piece, which is no elevated masterpiece.

Musical Travelogue

A marvel of artistic unanimity was furnished by Adolf Busch, violin, and Lionel Tertis, viola, in Mozart's Symphonie Concertante, played with the B.B.C. Orchestra under Sir Henry Wood. Sibelius' first symphony and Bax's overture, elegy and rondo, served as elaborate tin foil to this musical *bonne bouche*.

Another curious assortment of pieces constituted the last Royal Philharmonic program conducted by Sir Thomas Beecham. This musical travelogue took us from the land of "Robert Burns" (Alexander Mackenzie's Scottish Rhapsody of that name) to the Gardens of Spain where Manuel de Falla spends his Nights. Clifford Curzon, English pianist, did them full justice; but when it comes to "Spanish" music we still like Chabrier's Rhapsody (which preceded it) better, which is of course all wrong. Just where the High Hills of Delius' song are located we know not, since the chorus does not reveal anything but "ah! ah!" But it may well be somewhere atop the Alps, whence it is easy to slide down to Papa Haydn's country to listen to his grandfatherly Clock—all in one program and no premium asked. It was what is known as a colorful evening.

Pianists Russian—

Pianists have visited us in droves lately, beginning with Rachmaninoff, who crowded the Queens Hall with fans. They were not disappointed. Beethoven's thirty-two variations were in the nature of a novelty (from Rachmaninoff); the Chopin B minor sonata was the *clou*. The same sonata was played by Horowitz, who also "packed 'em in" at the same hall twice within a week, once with an all-Chopin program, once with a miscellaneous one. If Horowitz was slower in reaching the top flight of public favor here than in New York, his public is the more loyal now—and what a "carriage trade."

Russian pianist No. 3 was Nikita Magaloff, who is up-and-coming. His program ranged from Schubert to Liszt (Dante Fantasia) and Debussy. This young man ought to "go places" if he stays the course.

—Teuton and Latin

The Teutonic element was represented by Rudolf Serkin (much applauded after Beethoven, less after Chopin) and Karl Ulrich Schnabel, who takes the medal for unhackneyed programs (Rutini, Paradies, Martini, as well as Mendelssohn's E major sonata.) Both of them may loom large when they have fully matured.

Among the Latins there was Lucienne Delforge, who has a delightful way with her and a dynamic range unusual for her sex. There is something rather impulsive and almost sensational about her playing, no doubt accounted for by youth. She played French music from Rameau to Debussy with a highly dramatic Franck (prelude, aria and finale) as the *pièce de résistance*.

LEON CARSON
tenor, featuring all-American programs this season, will continue these next fall.
(Photo © Leon Elzin.)

Elena Gerhardt, and Others

Elena Gerhardt, still a prime favorite here, and now a resident of London, has given one of her much-favored recitals, featuring Schubert and Brahms; and Jenny Sonnenberg, contralto, splendidly accompanied by Ivor Newton, proved herself a first-rate interpreter of Brahms. In the Ernste Gesäng the viola obbligato was beautifully played by William Primrose.

Chamber music has yielded its usual quota and more, especially as regards the string quartet. The Léner, Bush, Griller and Roth Quartets have all given one or more concerts—the Léners six and the Buschs three. Beethoven dominated all these ministrations, and there were passing homages to Haydn, Brahms, Mendelssohn and even Reger. All these ensembles are good so that even did space permit, it would be a hopeless task to discriminate.

Choral music too has had its share, thanks largely to the Philharmonic Choir's singing of Carissimi's Jephtha, a Bach motet and Vaughan Williams' G minor Mass. English opera at Sadler's Wells goes along its merry way, having just added a first-rate production of Falstaff to its repertoire.

Berlin Activities

(*Continued from page 5*)

In German quarters, the Wendling Quartet (from Stuttgart) is reputed to have resumed the Joachim style and to continue it. In the *Stunde der Musik*, arranged by the NSKG every Sunday afternoon at five in the Singakademie, the Wendlings presented Haydn, Beethoven, and Schumann (Dichterliebe, sung by beautiful-voiced Josef Herrmann).

In the same hall the Fehse Quartet was heard in Dohnanyi and Reger, and the premiere of Notturno by Schoeck, Swiss composer, the work consisting of nine poems of Nic. Nenau and Gottfried Keller. Josef Loeffel sang them effectively.

The Strubb, Brunier, Zernick, Queling, Riebenzahm Quartets, and the Porries Trio, all sought to win laurels in the chamber-music field during the month, and it is a good sign that in spite of the hazards of a difficult financial moment, they found larger audiences than ever before.

Exchange Concerts

The Reichmusikkammer has installed a Foreign Department (*Auslandsstelle*) for the purpose of promoting "exchange" concerts. This department, in its Hour of Music, gave Zino Francescatti the opportunity to display his high virtuosity and noble tone so free of sweetishness and mannerisms. Siegfried Schultz accompanied.

Irena von Dubiska, Polish violinist, astonished and delighted her Berlin public with an imposing manner and much temperament in sonata in G minor for violin alone (Bach) while her compatriot composers, Szymanowski, Andrzyowski, Statkowski, and Zarchychi, could not have a better interpreter than she.

Other Recitals

Emil von Telmany attested his mastership in violin playing in a recital of Chiabrano, Tartini, and Kosa; while Gaspar Cassado, cellist, gave exquisite enjoyment in a list of Frescobaldi, Boccherini, and Bach—all splendidly done for enchanted auditors. Michael Raucheisen was the excellent accompanist.

Piano recitals stay as numerous as ever, and from many countries the keyboard virtuosos came to inscribe their names in Berlin's book of glory. Robert Riefling (Oslo), Alfred Kitchin (London), Carlo Zecchi (Rome), Janina Kolischer (South America), Raoul Koszalski and Lubka Kolossa (Poland) not to overlook such signal German pianists as Edward Erdmann, Franz Rupp, Siegfried Schultze, Hugo Steurer, Prof. Richard Rössler, and Joseph Pembauer.

Vocalists

Nor did the singers stand back. On February 1 Rudolf Watzke rode into the arena—that is, the Beethoven Saal—and won the hearts of his hearers with his warm and full bass-baritone. Sigrid Onegin, in the same hall, delighted her admirers. Tiana Lemnitz from the Staatsoper, registered with her clear, sweet voice. Van der Sluys, from Amsterdam, sang in the Hour of Music, being accompanied by the Landesorchester under Gustav Havemann.

Helmut Melchert, young tenor, with Friedr. Rolf Albes at the piano, offered a long list including the first hearing of three songs by Edward Schroeder—numbers which made a highly sympathetic impression. Rudolf Bockelmann, the Staatsoper Wotan, before going to London with Furtwängler, took leave of his followers in a Schubert-Wolf-Löwe recital. Schubert's Winterreise, as sung by baritone Hans Eggert, revealed unusually beautiful tones.

LOTTE LEONARD
Celebrated German Soprano, Soloist with Furtwangler, Mengelberg, Walter, Bodansky, Nikisch, Weingartner, etc., now teaching at Conservatoire International, Paris, offers
Special Summer Courses in Mozart's Wohnhaus, during the
SALZBURG FESTIVALS
for amateurs and professionals. All problems of vocal technic, music and style. Daily lessons. If desired, preliminary courses in Paris, and conducted trip to Salzburg. For particulars write Secretariat Lotte Leonard, 5, rue Villaret de Joyeuse, Paris, Ph: Etoile 38.49.

Alban Perrong, Grand Prize (A.A.P.V.C.)
Ginette Neveu, Grand Prize, Warsaw, 1935
Janine Andrade, Denise Soriano, and Lola Bobesco
Are Master Pupils of the
JULES BOUCHERIT — MARCEL CHAILLEY
VIOLIN SCHOOL
8, rue des Marronniers, Paris — Phone: Auteuil 48.80
18, rue Guersant, Paris — Phone: Etoile 15.69

KILENYI
PIANIST
15, Boul. Jourdan, Paris, France

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
c/o Musical Courier, 25 Haymarket, London S.W.1

SYLENKA
Spanish Dances
Europe 1935-1936
PUPILS ACCEPTED
38 rue de Dantzig, Paris XV, France

LOUTA NOUNEBERG
PIANO SCHOOL
Teaching verified by the analysis of films reproducing the playing of great virtuosos, enregistered exclusively for Madame Nouneberg.
Classes and Private Lessons for Beginners, Teachers, and Artists
Maximum of Progress in Minimum of Time
Address inquiries to: 6, Square Perronet, Paris-Neuilly-sur-Seine (France) Phone: Maillot 52.38

IRVING SCHWERKE
6, Square Leon Guillet (rue de Dantzig)
Paris XV. Phone: Vaugirard 48-24

Wild Goose Educational Camp Plans Summer Series

At Wawa, Pa., twelve miles west of Philadelphia, Dr. Constance Henry Beauer, of the Franz Liszt Academy of Musical Arts, will institute an educational camp, beginning July 8, at which boys from six to fourteen years of age, and girls from six to eighteen,

DR. CONSTANCE HENRY BEAUER

are to be enrolled. The camp is to be on the school's eight-acre estate. It is non-sectarian, and covers the features of riding, swimming, fishing, hiking, arts and crafts, manual training, music and dancing, with elective academic subjects. The table is supplied by farm products, and the children are assured of family care. The camp is called the Wild Goose Educational Camp, from Wawa, the name of the town, which means "wild goose" in an Indian tongue.

Students of the Franz Liszt Academy will present a Spring Flower Song and Dance Festival during Music Week, each child in a costume representing a flower or bird. All the songs have been written or adapted for the play by Constance Henry Beauer, Mus. Doc., and Velma Ness.

Dr. Carl Heard in Talk on German Cathedrals

Dr. William C. Carl gave his lecture on German Cathedral Music at the Guilmant Organ School, New York, on March 25. To illustrate the music of the early fifteenth century a prelude by Conrad Paumann (1410-1473), intended to be played on a primitive organ with the fists, was used. The music of the sixteenth and seventeenth centuries was traced by Praetorious, Schütz, Kuhnau, Froberger, Pachelbel, Walther and others up to Franz Tunder (1614-1667), organist of the Marienkirche in Lübeck. He was followed by Buxtehude, whose work attracted the attention of Bach. The latter walked fifty miles from Arnstadt to attend his famous Abendmusiken and study with him.

Dr. Carl gave a graphic description of the influence of Buxtehude on the young Bach, and which has thus been continued to the present time. He told of the four organs now used in this Lübeck church, and the Abendmusiken recently restored by Walter Kraft, the present organist, and played by him each year.

An interesting account was given by Dr. Carl of Bach himself, and his work up to the time of accepting the Leipsic position as Cantor of the Thomaskirche. This was followed by a description of the services and motet concerts of today, played by Günther Ramin and directed by Karl Straube. The speaker continued his discussion through the eighteenth century with the work of Wilhelm Friedemann and Karl Ph. Em. Bach (sons of Sebastian Bach), Krebs (Bach's famous pupil), Eberlin, Kellner and others to Mendelssohn. The use of the German chorale as introduced so extensively in the organ compositions, even up to the present day, was gone over. Schumann, Merkel, Rheinberger, Brahms, Reubke, Thiele, Max Reger, Karg-Elert, were among the twentieth century composers described, and their influence over the men of the present time.

Then came the organists of today, the men holding the coveted positions in the cathedrals and churches of Leipsic, Berlin, Dresden, Munich, Cologne, Hamburg, Freiburg and Lübeck.

The lecture was enlivened by interesting anecdotes and descriptions of the organs and the men who preside over them, together with an outline of the contemporary music now heard there. G. N.

STUDIO NOTES

MABEL M. PARKER

Olga Swan, soprano, artist-pupil of Mabel M. Parker of Philadelphia, is to give a joint recital with John Ebner, baritone, on April 6 at Steinway Hall, New York, under the direction of the New York Madrigal Society. Students of Miss Parker will be heard in recital at her studio during April. Dorothy Hazel is scheduled for April 20; 27, Kathryn Glenn.

DORNAY-CULP

A large audience enjoyed the fifth Soiree Intime of the season at The Dornay-Culp Studios, New York, on March 23. The program on this occasion was devoted to operatic music only, which was artistically performed by Lucille Manners, Sybil van Wezel, Dorothy Kirsten, Gladys Lasher, Grace Albert, Morton Bowe, John Graeber and Louis Dornay. These professional students and artists were heard in solos, duets and trios from Faust, The Magic Flute, Madam Butterfly, Orpheus and Eurydice, Lohengrin, Le Cid, Don Giovanni and Carmen. The closing number consisted of two scenes from Gounod's Faust. First the prologue to the opera, which was given a fitting stage setting, was sung and acted with artistry by Louis Dornay assisted by an invisible chorus ensemble of students of the Dornay-Culp Studios. Then followed the love duet of the same opera in which the voices of Lucille Manners, soprano and Morton Bowe, tenor, blended in youthful beauty. Both radio artists gave in this opera excerpt a highly promising account of their histrionic ability. As on former occasions Betsy Culp was again the excellent accompanist and artistic leading spirit. G. N.

CARL H. TOLLEFSEN

A series of studio recitals at the Carl H. Tollefsen studios in Brooklyn, N. Y., included two by nine-year-old Sarah La Barbera, pianist, assisted by Alma Tollefsen, soprano, and a program of piano and violin music, during the last week of March. Little Sarah La Barbera, unable even to reach the pedals, still maintains a singing tone, is rhythmical and fairly accurate in her playing, and, unable to reach octaves, still manages to attain considerable climaxes. Chief among her successes were, Gipsy Rondo (Haydn); Poupee Valsante (Poldini); Ballet Mignonne (Wachs) and waltz in E flat, (Durand). Many compliments were showered on her, as well as on Mme Tollefsen, her only teacher, and in the audience were many prominent musical notabilities. Miss Tollefsen displayed an agreeable voice, singing altogether charmingly; Homing (Del Riego) was especially expressive, while songs in German by Grieg were sung with good style and clear articulation.

Of a dozen violin and piano pieces by pupils at the studio, the performance of Frank Dell's Isola, Louis Rosenber, violinist, and Bergit Stenmark, pianist, was notable. Others on the program were Lucy Estrin, Evelyn Goodman, Edgar Walther, violinists; and Anna Estrin, Audrey Gray and Jean Lyons, pianists. F. W. R.

SIBYL SAMMIS MacDERMID

The recital in Sibyl Sammis MacDermid's New York studio on March 21 presented Violetta Flores, coloratura soprano, to a delighted audience. With flute obbligati played by Justus Gelfius, Miss Flores was heard in Benedict's La Capinera, The Mad Scene from Donizetti's Lucia di Lammermoor and Springtime by Drumm. The program also listed arias by Sarti and Mozart as well as songs by Massenet, Tosti, Alvarez, MacDermid, Mana-Zucca and Laidoff.

The singer disclosed a voice equal to the coloratura repertoire. Her tones, free and limpid in the florid passages took on color and intensity in the more sustained songs, while sound musicianship and poise were at all times evident. Several extra numbers included the Doll Song from Offenbach's Tales of Hoffmann and Caro Nome from Verdi's Rigoletto. Mr. Gelfius played two pieces for flute by Godard, and Ethel Alexander was the efficient accompanist. M. L.

JEAN GALAMIAN

PARIS—Over nine hundred persons heard pupils of Jean Galamian, teacher of violin, in recital in Salle Gaveau. In the first half of the program, Mr. Galamian presented four of his youngest students: Robert Arnaud (allegro, by Veracini) Alexandre Otchakovsky (first movement of concerto in G, Mozart) Arpad Abel (sonata in E minor, Handel) Michel Tagrine (G minor concerto, Vivaldi) Marcel Van Thienen (first movement in A minor concerto, Bach). The final number of this part of the evening was concerto for four violins (Vivaldi) played by the foregoing.

The second half of the concert was by three of Mr. Galamian's artist pupils: Roland Gundry, who played pieces by Bach, Kreisler, and Paganini; Veda Reynolds, heard in Bach, Schumann, Paganini, and Francoeur (the last three Kreisler arrangements); and Paul Makanovitzky, in Boulanger, Sarasate, and de Falla. The accompaniments were by M. Pavlovsky. I. S.

EMMA A. DAMBMANN

Sixty invited guests heard a piano and vocal recital in New York on March 21 in which vocal pupils of Emma A. Dambmann were an important part of the program. Angelina Mandracchia, and Helen Syman, sopranos, were heard, giving much pleasure; the latter, at the close of the program, sang The Lilac Tree and The False Prophet. Beebe Escanazie de Montegre, eight-year old dancer, won an ovation; she is one of three children gifted both as singers and dancers. F. W. R.

BERNARD GABRIEL

Bernard Gabriel, pianist, is to give three lecture-recitals on Brahms at his New York studio the early part of April; also a series of four in Brooklyn on Bach and Beethoven later in the month. On April 25 Mr. Gabriel will speak for the Woman's Press Club at the Hotel Pennsylvania, New York; on May 19, he gives his last New York recital of the season at The Barbizon. The program contains only dance music—such as early suites of Purcell and Handel, through Chopin polonaises and mazurkas to modern Spanish numbers.

AMY ELLERMAN

Mary Bonar, contralto, was soloist at the annual concert of the Burns Society, Masonic Temple, New York, on March 6, and was re-engaged for the November concert. Janet Elder has been engaged as understudy to Peggy Sherman, and for a part in Larger Than Life, which opens in New York on March 23. Harry McKnight, tenor, is the new soloist for the Bronxville Christian Science Church, with Sunday evenings free for other engagements. On April 10 he will be soloist in Ward's new cantata, Savior of the World, at the Church of the Holy Trinity, New York. All are from the New York studio of Amy Ellerman.

HAROLD HENRY

Pupils of Harold Henry recently appeared in recital at his New York studio, playing solos and music for two pianos. Those programmed were Mrs. Roland Jackson, Esther Bersten, Bryce de Les Derniers, Clara Alder and Helen Meyer.

On March 16 Mr. Henry gave another of the programs in his series of subscription studio musical talks. He discussed Beethoven and Chopin, illustrating his remarks with the playing of works by both composers.

Tamara in Europe

Florenz Tamara, of Fowler and Tamara, now appearing in dance recitals in London and Paris, is planning to spend the month of June at Cannes, France, before returning to America. The couple are to present recitals in Canada and United States in the early fall.

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
241 West 97th Street, New York City

ARDIS ALLING
ORIENTAL DRAMALOGUES IN COSTUME
15 CENTRAL PARK WEST • NEW YORK CITY

CATHERINE DENCH HAWKS
MEZZO-SOPRANO
Athenaeum Concert Mgt., Steinway Hall, New York

D'ALTON McLAUGHLIN
Yorkminster Church, Toronto, Can.

ANN BOOL
LYRIC SOPRANO
Personal Representative: G. H. Dalrymple,
229 West 42nd St., New York

ALICE MOCK
SOPRANO—Concert—Opera—Radio
Pupils Accepted
444 E. 60th St., New York REgent 4-8126

ELSA HOTTINGER
CONTRALTO
OPERA — RADIO — CONCERT

IDA ELKAN
PIANIST — TEACHER
Author and Composer of Technical Work and Ear Training
97 Ft. Washington Ave., N. Y. C. WAds. 3-9474

FLOYD WORTHINGTON
BARITONE
OPERA — ORATORIO — CONCERT
610 Riverside Drive, N. Y. AUdubon 3-1910

Olga Cristo-Loveanu
SOPRANO
1416 Steinway Hall, New York City

MARGARETHA LOHMANN
PIANIST
WHITTIER COLLEGE,
Whittier, Calif.

BERTHA VAUGHN
VOICE TEACHER
Of Many Young Artists Now Before the Opera and Concert Public
Folder on Request
702 S. Crenshaw Blvd.
Los Angeles, Calif.

GATTI SJÖLAND
LYRIC-DRAMATIC TENOR
VOICE TEACHER
7069 Lanewood Av., Hollywood, Calif. Phone HI. 5447

OBERLIN CONSERVATORY of MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

RAPHAEL BRONSTEIN
TEACHER OF VIOLIN
505 West End Ave., New York ENdicott 2-6029

ELIZAVETA LUKASCHEVA
MEZZO-SOPRANO
c/o B. Lohre, 101 West 78th St., New York

MRS. DANIEL SULLIVAN
"Transformed, has at last learned how to profit by an inherently splendid vocal equipment."—Phila. Record on Sullivan artist from Metropolitan.
133 W. 74th St., New York TRafalgar 7-1291

BETTY PARET
HARPIST
264 Lexington Ave.
New York City
LExington 2-9544

ELAINE DE SELLEM
Mezzo Soprano
TEACHER OF VOICE, AMERICAN CONSERVATORY
Chicago, Ill.

GENE SCHILLER
ACCOMPANIST—COACH
51 West 71st St., New York SUs. 7-1637

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
OPERA — ORATORIO — RECITAL
Mgt: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cont. 6194
64 East Lake St., Chicago, Ill.

SELMA **KRAMER**
PIANIST
Studio: 257 West 86th St., New York
SUsquehanna 7-0625 or ENdicott 2-5189

MARGUERITE **POTTER**
Founder, New York Madrigal Society (Est. 1920)
MICROPHONE TECHNIC, SINGING-SPEAKING
Apply Secretary 617 Steinway Hall, N. Y. C.

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

EMMA OLSSON
TEACHER OF PIANO
333 East 53rd St., New York City
Telephone PLaza 3-4794

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write: 4633 Sunset Blvd., Hollywood, Calif.

MILDRED BROWNE
COACH — ACCOMPANIST
449 West 22nd St., N. Y. CH. 3-8055

GEORGE RYALL
PIANIST — ACCOMPANIST
TEACHER
1416 Steinway Hall, New York City

DIMITRI **ONOFREI**
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

HOMER GRUNN
TEACHER OF PIANO
911 Westchester Place, Los Angeles, Calif.
Phone RO-1367

THE **BYE** ENSEMBLE
A Family of Artists
BETTY TILLOTSON
CONCERT DIRECTION
Steinway Bldg., New York

ROSE DIRMANN
Lyric Soprano
CONCERT—ORATORIO—RADIO—OPERA
Mgt.: Richard Copley, 113 West 57th Street, N. Y. C.

MICHAEL **ZADORA**
PIANIST—PEDAGOGUE SCHOLARSHIPS
269 West 73rd St., N. Y. C. SUsquehanna 7-7024

HENRY F. SEIBERT
Organist and Choirmaster, Lutheran Church
of the Holy Trinity
and Official Organist of The Town Hall, New York

ELEANORE **WOODFORDE**
SOPRANO—OPERA, ORATORIO, CONCERT
740 N. Orlando, Los Angeles, Calif.
Phone Wyoming 2655

MARCELLA MASON
LYRIC SOPRANO
Hotel Hollywood, Hollywood, Calif.

Mr. and Mrs.
Abby De Avirett
PIANO STUDIOS
108 S. Larchmont Hollywood, Calif.

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts,
310 South Michigan Ave., Chicago, Ill.

RICHARD
KRULL
BASS-BARITONE
CONCERT—RECITAL
ORATORIO—FESTIVAL
1417 Steinway Hall, New York City

BERNARD GABRIEL
Concert Pianist and Teacher
160 West 73rd St., N. Y. C. TRafalgar 7-6700
Mgt: Bernard R. Laberge, 2 W. 46th St., New York

JEANNE **HASSLER** CONTRALTO
Personal Rep.:
LEON S. FOX,
79 Madison Ave.,
New York

HELEN ALION
TEACHER OF PIANO
Specializing in Children's Work
27 Perry Street New York City

YOURY BILSTIN CONCERTS—CELLO—VIOLA DA GAMBA
Author of the "Psycho-Physiological Method of Musical Education." Highest virtuosity for Violin—Cello—Piano by Relaxation and Reflex Technique.
137 West 72nd St., New York SUsquehanna 7-6242

MARY HARRISON
SOPRANO
1416 Steinway Hall, New York City

Rosina Buttrin
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

PANGRAC MUSIC STUDIOS
Voice—Piano—Organ—Violin
Liturgical Music, Gregorian and Polyphonic
415 Central Park West, New York. ACad. 2-2447

CLEMENCE GIFFORD
CONTRALTO
418 S. Normandie Ave. Los Angeles, Calif.
Phone DR. 2261

HAMILTON INSTITUTE
DEPARTMENT OF MUSIC
Dr. A. R. Little, Director; Hanna R. Gregory; Caroll Ault
Courses in Theory, Voice, Piano, Violin
304 West 81st St., New York TRafalgar 7-3536

E. L. S. A. **FIEDLER**
ACCOMPANIST-COACH
Chamber Music—French, German, Italian Opera
309 W. 57th St., N. Y. C. COlumbus 5-7750

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to
Grand Opera and Concert Repertoire
1230 Kimball Bldg., Chicago Phone Webster 7233

LEONARD **STOCKER** BARITONE
Betty Tillotson
Concert Direction
Steinway Bldg.
N. Y. C.

LITTA GRIMM
VOICE — *Specializing German Lieder*
Available for Recitals
1416 Steinway Hall, N. Y. C Tel. CIrcle 7-3900

BRIGGS STUDIO
for SONG and SPEECH
200 W. 57th St., N. Y. C. CIrcle 7-3736

JOHN C. **WILCOX**
Specializing in Training for Teachers and Corrective Work for Singers
AMERICAN CONSERVATORY OF MUSIC,
500 Kimball Hall, Chicago, Ill.

MARJORIE ALLISON
Pianist
Cellist
MacKOWN
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

HELEN BATES **OMERON**
VOICE SPECIALIST
1030½ N. Western Ave., Hollywood, Calif.
Telephone Hempstead 9923

DR. WILLIAM C. CARL
Lecture Talks on the European Festivals
Available for Music Clubs
Address Manager,
12 West 12th St., New York

MR. and MRS.
CLIFFORD LOTT
SINGING — PIANO
CHORAL CONDUCTING
731 Crenshaw Blvd.,
Los Angeles, Calif.

VICTOR CHESNAIS
NATIONALLY KNOWN TEACHER OF VOICE
Training for Films and Opera
care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

LILLIAN STEUBER
PIANIST
109 S. Hoover St.,
Los Angeles, Calif.

AMELIA BRADDOCK
MEZZO-SOPRANO
PUPILS ACCEPTED
403 Carnegie Hall, N. Y. C.
Interview by appointment
COlumbus 5-2258

CHARLES DALMORES
VOCAL STUDIO
12 YEARS LEADING TENOR
Manhattan, Metropolitan,
Chicago Operas
5873 Franklin Ave.
Hollywood, Calif.
Phone HE. 9949

LILLIAN **FLICKINGER**
SCIENCE OF SINGING
German Lieder—Oratorio—
Moving Pictures—Radio
434 El Camino Rd., Beverly
Hills, Calif. Phone Oxford 3235

CHASE BAROMEO
Leading Bass-Baritone
Metropolitan Opera Co.
Mgt. NBC Artists Service

VERA BARSTOW
CONCERT VIOLINIST
Chamber Music
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd.,
Phone West Los Angeles 322-37
Los Angeles, Calif.

John Carroll
DRAMATIC BARITONE
WITH RKO-RADIO STUDIOS
Hollywood, Calif.

Buy From Your Local Music Dealer

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MAURICE ZAM
CONCERT PIANIST—TEACHER—EDUCATOR
2478 Hollyridge Drive, Hollywood, Calif.
Phone Gl. 8893

DR. GEO. LIEBLING
TEACHER OF PIANO AND COMPOSER
RECITALS — LISZT EXPONENT
5533 Hollywood Blvd., Hollywood, Calif.

RAYMOND McFEETERS
PIANIST — ACCOMPANIST — TEACHER
728 S. Marengo Avenue, Pasadena, Calif.
Phone: Terrace 3361

HOPE JOHNSTON
Pianist—Accompanist—Teacher—Coach
HOTEL McALPIN, New York City. PEnn. 6-5700

NORMA MATHIS **SHAPIRO** Eight-year Old PIANIST
200 Riverside Drive
New York City

FRANCIS P. LOUBET
MANAGER OF MUSICAL ARTISTS
166 W. 58th St., New York City COlumbus 5-9689

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

PRO-OPERA GUILD
Mme. L. ASKENASY Mr. N. ZOTOFF
Operatic Training—Vocal Instruction
BETTY ASKENASY, Master Piano Classes
Studios: 147 W. 75th St., N. Y. C. SUs. 7-4253

HELEN REYNOLDS
STRING QUARTET
1418 Steinway Hall, New York, N. Y.

RICCARDO DELLERA
With Metropolitan Opera Company for 18 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York TRafalgar 7-6451

Charles Albert **McLAIN**
American Tenor Teacher of Singing
—CONCERT—RADIO—ORATORIO—OPERA—
1425 Broadway, N. Y. City PEnnsylvania 6-2634

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Address c/o Musical Courier, Steinway Bldg., N. Y.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
STUDIO: 316 West 84th St., New York City
TRafalgar 7-9192 ENdicott 2-5644

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York Riverside 9-4699

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones. 113 West 57th St., N. Y.

EDWARD DULEY
TENOR
National Music League, Inc.
1201 Steinway Hall, New York City

ANNA GROFF-BRYANT
Teacher of the Art of Voice Development and the Art of Singing
528 Fine Arts Bldg., Chicago Webster 2710

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

LOIS BANNERMAN
HARPIST
Management: National Music League
113 West 57th St., N. Y. CIrcle 7-2462

BIANCA **SAROYA**
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1093

JOHN WARREN **ERB**
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 171 West 71st St., New York City

MORRISON CONCERT HALL
Available for Recitals & Entertainment
ABBY MORRISON RICKER, Mgr.
Opera — Concert — Radio Soprano — Teaching
236 E. 72nd St., N. Y. C. BU. 8-0513

JAMES LEVEY
led his colleagues of the Hart House String Quartet in recital at the Town Hall, New York, on March 23. This was Mr. Levey's first appearance on the stage in Town Hall since he made his farewell appearance as first violin of the London String Quartet nine years ago.

MARIE ALMONTE,
who sings over NBC, is fulfilling a return engagement at The Deauville, New York.

MILA KOCOVA,
soprano of the National Opera in Prague, during a vacation in the mountains of Czechoslovakia.

THE TUDOR SINGERS,
five artists coached by John Smallman, gave a concert in costume in the Biltmore Music Room, Los Angeles, on March 20. Their program was drawn from early English sources. Left to right in the picture are Charles Fritz, Frances Warren Haynes, Daisy Sinclair, Ruth Somerindyke and Eugene Pearson.

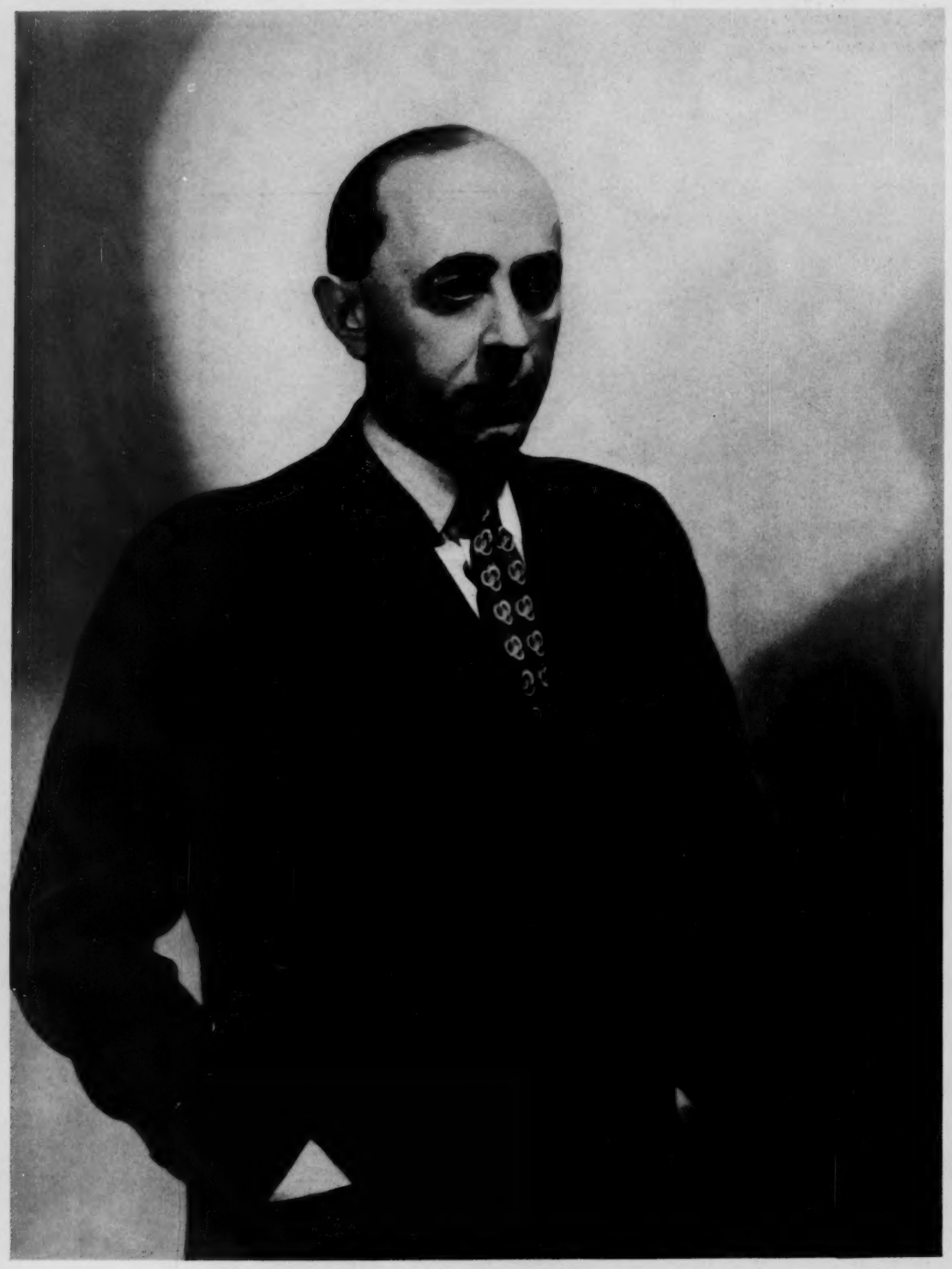
ROBERT O'CONNOR,
pianist, will appear in recital at Town Hall, New York, April 17. His program includes compositions of Bach, Cesar Franck, Medtner and Debussy.

A CHOIR SINGER
dressed in the New Canterbury Vestments designed by Anna Clyde Plunkett, who was for ten years director of the music of St. Paul's Methodist Church, Houston, Tex. Among the ensembles who have assumed the New Canterbury Vestments are the choir of the First Methodist Church of Kansas City (Walter Jenkins, director) a group of 150 men and women; the singing ensemble of the First Presbyterian Church, Houston; and of the Southwestern University, Georgetown, Tex.

THE JUILLIARD GRADUATE SCHOOL ORCHESTRA,
with Albert Stoessel, their conductor, in the concert hall of the Juilliard School of Music, New York. The orchestra has fulfilled its usual schedule of several symphony concerts this winter, as well as supplying instrumental background for the opera performances and other productions of the school. (Photo by Standard Flashlight Co., Inc.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music



JAN SMETERLIN
Pianist
Returns for His Seventh Consecutive American Tour on November 1